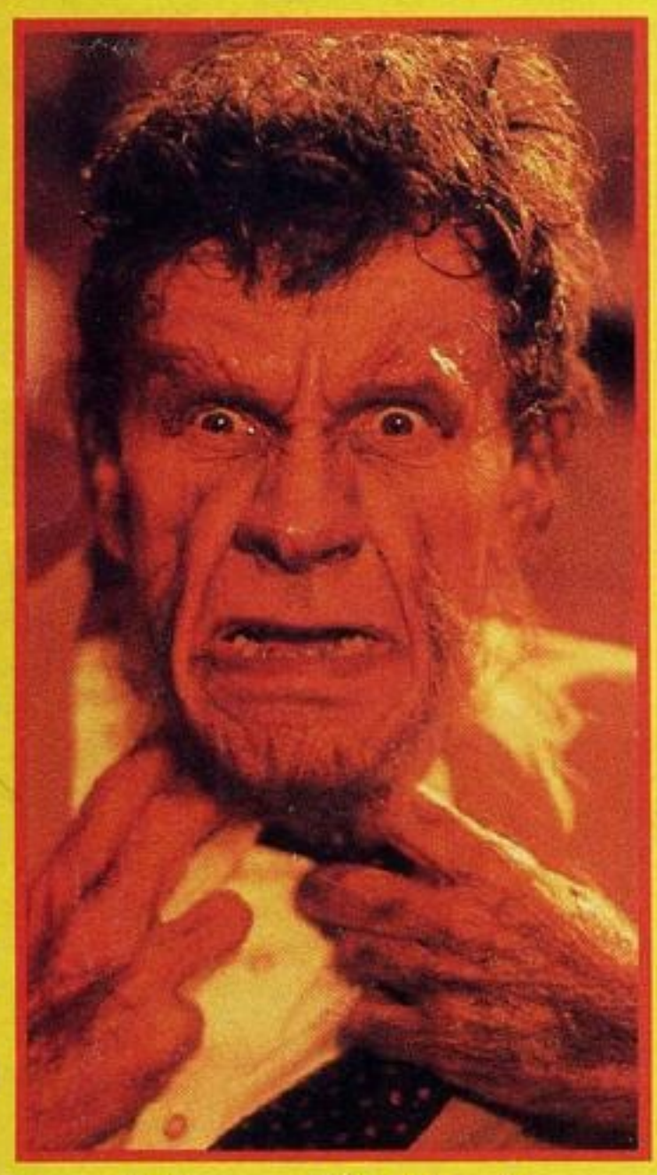
Incredible Makeup FX!
FRIGHT NIGHT!

Dario Argento's Latest
Terror Epic!
CREEPERS



Werewolf Gallery!
SILVER BULLET

0 71896 49129 49

'FREDDY'S REVENGE' • NEW MAKEUP CONTEST—
WIN A BLOODY HEAD!

FANGORIA®

K49129
#49
DGS
UK
£1.95

$2.95 U.S./$3.50 CANADA

Return to the Nightmare on Elm Street!

'FREDDY'S REVENGE'

Is Freddy Krueger
the New Jason?

"SCREAM GREATS"
PULL-OUT POSTER #24
'FRIGHT NIGHT'

EXCITING MOVIE TIE-IN MAGAZINES!

Official Movie Magazines are packed with interviews, articles, behind the scenes information and dozens of color photos! 64 pages!

A VIEW TO A KILL $3.95
EXPLORERS $3.95
STAR TREK III: THE SEARCH FOR SPOCK $3.50
STAR TREK II: THE WRATH OF KHAN $3.50
THE BEST OF SYLVESTER STALLONE $3.00
OCTOPUSSY $3.50
ROCKY III $3.00
HIGH ROAD TO CHINA $3.50
STAYING ALIVE $3.00
2010 $3.95
ANNIE $2.95

Official Poster Magazines contain 10 fold-out posters each measuring 16" x 22" plus complete story of the films, biographies of the stars and photos!

RAMBO $3.50
STAR TREK III: THE SEARCH FOR SPOCK $3.00
CONAN THE DESTROYER $3.00
SUPERMAN III $3.00

Official Poster Books unfold to make a giant 22" x 33" poster in full color. On the flip side are articles, biographies and additional color photos.

ROCKY II $1.50
HIGH ROAD TO CHINA $1.95
007 MOONRAKER $1.50
SCIENCE FICTION SUPERHEROES $1.50
TV SUPERHEROES & SPACE FANTASY $1.50
JOANIE LOVES CHACHI $1.95
FAME $1.95
ANNIE $1.75

Send cash, check or money order to:
STARLOG PRESS
475 Park Avenue South
New York, NY 10016

Official Movie Magazines

- ☐ A VIEW TO A KILL $3.95
- ☐ EXPLORERS $3.95
- ☐ STAR TREK III: THE SEARCH FOR SPOCK $3.50
- ☐ STAR TREK II: THE WRATH OF KHAN $3.50
- ☐ OCTOPUSSY $3.50
- ☐ ROCKY III $3.00
- ☐ THE BEST OF SYLVESTER STALLONE $3.00
- ☐ HIGH ROAD TO CHINA $3.50
- ☐ STAYING ALIVE $3.00
- ☐ 2010 $3.95
- ☐ ANNIE $2.95

Official Poster Magazines

- ☐ RAMBO $3.50
- ☐ STAR TREK III: THE SEARCH FOR SPOCK $3.00
- ☐ CONAN THE DESTROYER $3.00
- ☐ SUPERMAN III $3.00

Official Poster Books

- ☐ ROCKY II $1.50
- ☐ HIGH ROAD TO CHINA $1.95
- ☐ 007 MOONRAKER $1.50
- ☐ SF SUPERHEROES $1.50
- ☐ TV SUPERHEROES & SPACE FANTASY $1.50
- ☐ JOANIE LOVES CHACHI $1.95
- ☐ FAME $1.95
- ☐ ANNIE $1.75

Please add postage and handling charge for each publication ordered. Movie Magazine—$1.05; Poster Magazine—$1.05; Poster Book—$.75

NAME _____

ADDRESS _____

CITY _____

STATE _____ **ZIP** _____

New York State residents please add sales tax.

SCREAM GREATS #24
'FRIGHT NIGHT'

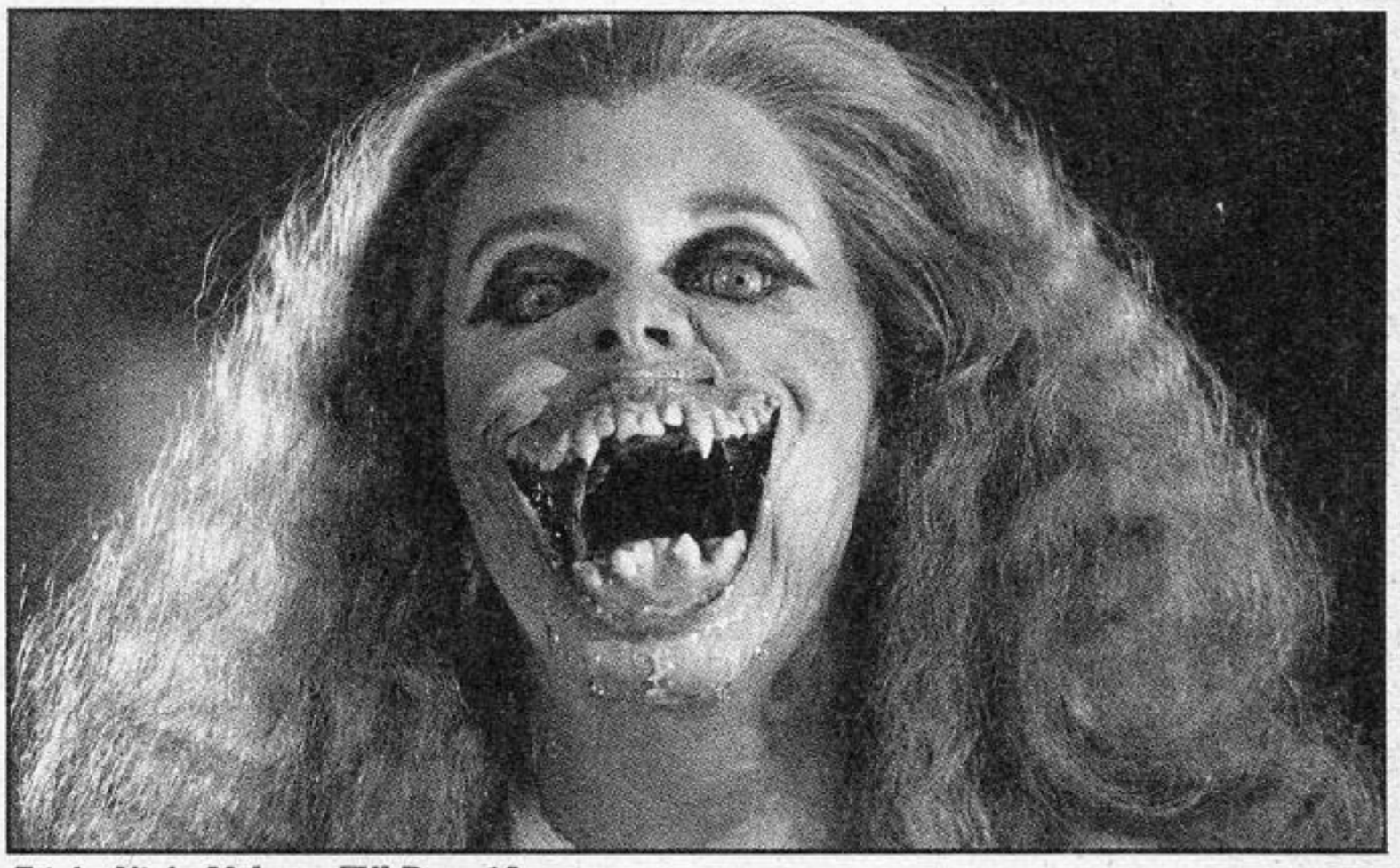
SCREAM GREATS #24
'FRIGHT NIGHT'

FANGORIA

Morlock Scripter!
Page 56.

Argento's *Creepers!*
Page 51.

Silver Bullet.
Page 34.



Fright Night Makeup FX! Page 19.

IMAGINATION, INC.: A Fango Find 6
POSTAL ZONE: Bub Speaks! *Divorce Court*—Fango Style! 7
THE VAMPIRE NEXT DOOR: *Fright Night*'s Chris Sarandon 10
VAL GUEST: From *Creeping Unknown* to *Fox Mystery Theatre* 14
FRIGHT NIGHT FX: The Creatures of Cook and Johnson.....19
BLOCH ON SCREEN: Film Career of *Psycho* author Robert Bloch .23
FREDDY'S REVENGE! *Elm Street* Killer Returns! 27
VIDEO EYE OF DR. CYCLOPS: Killer Babies! Mamie Van Doren!...32
SILVER BULLET GALLERY: A Look at the Werewolf FX 34
TOXIC AVENGER: A Monster Vigilante in a Tutu! 37
PIT & THE PEN: Alex on the Great Robert Siodmak.....40
SCAR SEARCH! Fango Discovers New Makeup Talent!.....43
HOWLING 2: Werewolves in Transylvania 46
CREEPERS! Dario Argento's Latest Terror Epic.....51
RE-ANIMATOR CONTEST! Win a Head! 55
MORLOCK MAN: Scriptor of *Black Scorpion & Time Machine* 56
NIGHTMARE LIBRARY: The *Living Dead* Author's Latest 61
MONSTER INVASIONS: Tobe Hooper's *Invaders from Mars* 62
CLASSIFIEDS.....66

Norman Jacobs & Kerry O'Quinn, **Publishers;** Rita Eisenstein, **Associate Publisher**
Milburn Smith, **Assistant Publisher;** Robert R. Rachoi, **Circulation Director**
W.R. Mohalley, **Creative Director;** Robert M. Sacks, **Production Director**

FANGORIA is published nine times a year, in Jan., Feb., Mar., May, June, Aug., Sept., Oct. & Dec. by O'Quinn Studios, Inc., 475 Park Avenue South, New York, N.Y. 10016. This is issue #49, Volume 3, (Issn 0164-2111).

Entire contents is copyright © 1985 by O'Quinn Studios, Inc. All rights reserved. Reprint or reproduction of any material in part or in whole without written permission from the publisher is strictly forbidden.

Second class postage paid at New York, N.Y. and additional mailing offices. Subscription rates; $16.98 for one year (9 issues) delivered in the U.S. and Canada. Foreign subscriptions: $22.98 in U.S. funds only. **New subscriptions:** send directly to FANGORIA, 475 Park Avenue South, New York, N.Y. 10016. Notification of change of address or renewals; send to FANGORIA Subscription Dept., P.O. Box 142, Mt. Morris, IL 61054. POSTMASTER: Send change of address to FANGORIA Subscription Dept., P.O. Box 142, Mt. Morris, IL 61054. FANGORIA accepts no responsibility for unsolicited manuscripts, photos, art, or other materials, but if freelance submittals are accompanied by a self-addressed, stamped envelope, they will be seriously considered and, if necessary, returned. Printed in the U.S.A. FANGORIA is a registered trademark of O'Quinn Studios, Inc.

FANGORIA

November 1985 Issue #49

Imagination Inc.

Business and Editorial Offices:
FANGORIA Magazine
475 Park Avenue South
New York, New York 10016

Editor
DAVID EVERITT

Art Director
EMILY SLOVES

Editorial Consultant
ALEX GORDON

Associate Editor
ANTHONY TIMPONE

Assistant Art Director
DENNIS M. DOYLE

Designers
JESSICA RUBIN
CHRIS HARDWICK

Photographic Effects
JOHN CLAYTON

Medic
DR. CYCLOPS

Editor At Large
DAVID SHERMAN

British Correspondent
PHILIP NUTMAN

Literary Associate
STANLEY WIATER

Contributors
TOM WEAVER
JOHN BRUNAS
TIM FERRANTE
DAVID HUTCHISON
MARC SHAPIRO
ED GROSS
BOB STRAUSS
RON LEMING

Financial Manager
JOAN BAETZ

THANK YOU: Chris Sarandon, Val Guest, Randy Cook, Steve Johnson, Lynn Fischoff, Robert Bloch, the cast and crew of *Nightmare on Elm Street Part II*, Gary Hertz, Tom Phillips, Lloyd Kaufman, Michael Herz, Eileen Castaldi, John Bisson, Jeff Bouvier, Philippe Mora, Dario Argento, Brian Yuzna, Liz Wortenberg, David Duncan and you.

Dedicated to Robert Bloch.

Production Assistants: Ed Berganza, Chris Kwiath, Andrea Passes.

For Advertising Information: (212) 689-2830.
Advertising Director: Rita Eisenstein
Classified Ads Manager: Connie Bartlett

A Fango Kind of Movie

This past summer's movie crop has yielded a couple of nice surprises for the Fango world-view. *Day of the Dead*, of course, was no surprise—it was the high-powered zombie movie most of us hoped it would be. But other films either delivered more than might have been expected or simply roared in out of nowhere to capture the bloody Fango heart.

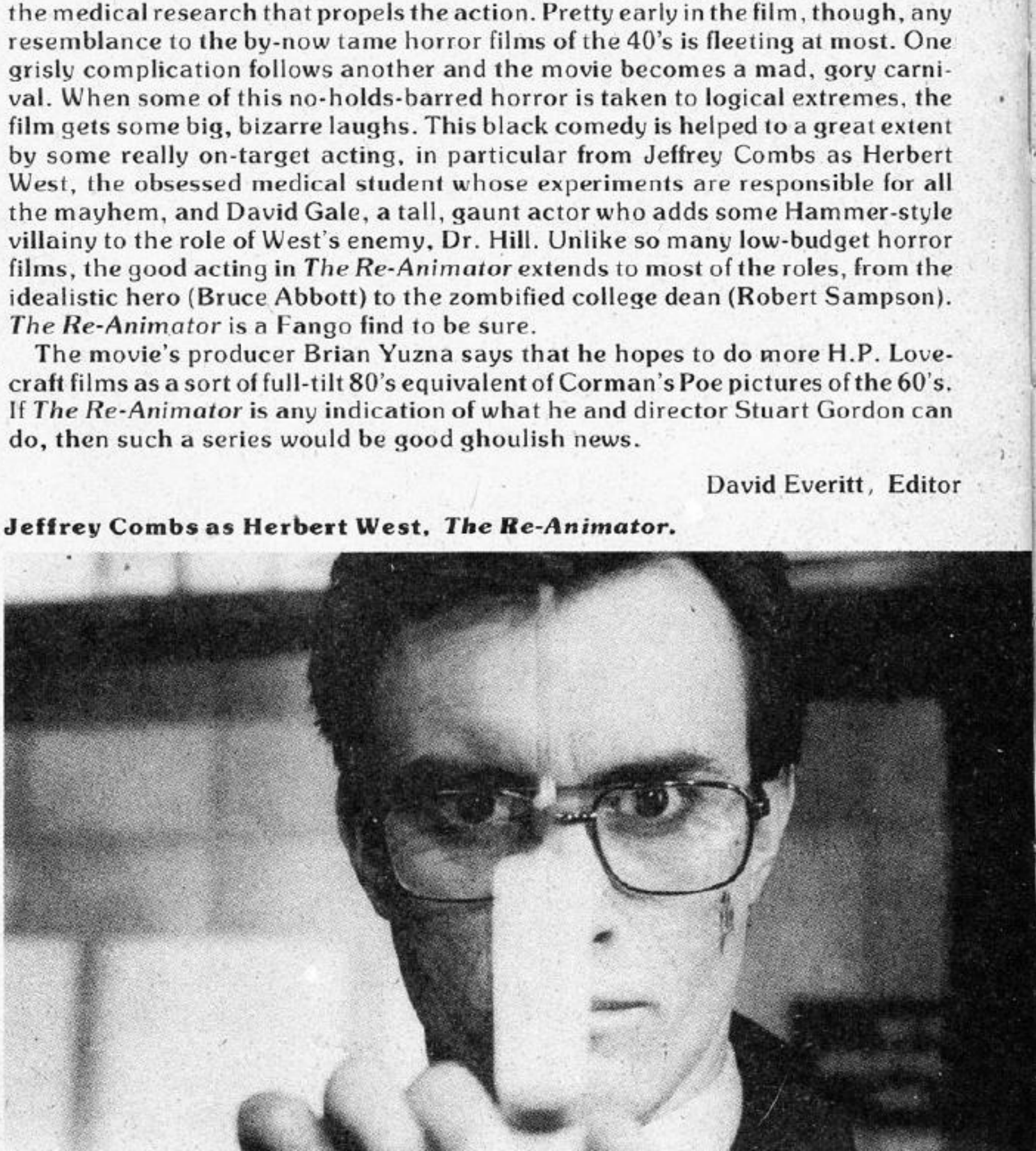
Major studio horror films in the last few years have been a real mixed bag, generally ranging from the competent (*Christine*) to the pretentiously stilted (*Cat People, The Hunger, The Keep*). Columbia's *Fright Night*, it turns out, is the exception, a slam-bang major-studio monster movie. It doesn't try to justify itself with a lot of socio-political or psycho-sexual mumbo-jumbo; it tells a straightforward vampire story, updates the premise, gives it some new twists and a few laughs, and wraps it up with a sensational extended climax. A solid summertime spook show.

A much more unusual surprise was the gory H.P. Lovecraft adaptation, *The Re-Animator*. First released late in the summer, this unrated independent production is one of the most inspired and outlandish horror pictures to come out in quite a while. It's gruesome (*real* gruesome), nightmarish and at times hilarious (intentionally so, for a change). Another plus, as far as I'm concerned, is that it's a good mad-scientist thriller, a sub genre which seems to have all but disappeared lately. Some of the opening scenes, I was surprised to find, reminded me of the old Boris Karloff mad-doctor movies of the early 40's in that *The Re-Animator* bothers to take the time to establish a sincere, if crackpot, premise for the medical research that propels the action. Pretty early in the film, though, any resemblance to the by-now tame horror films of the 40's is fleeting at most. One grisly complication follows another and the movie becomes a mad, gory carnival. When some of this no-holds-barred horror is taken to logical extremes, the film gets some big, bizarre laughs. This black comedy is helped to a great extent by some really on-target acting, in particular from Jeffrey Combs as Herbert West, the obsessed medical student whose experiments are responsible for all the mayhem, and David Gale, a tall, gaunt actor who adds some Hammer-style villainy to the role of West's enemy, Dr. Hill. Unlike so many low-budget horror films, the good acting in *The Re-Animator* extends to most of the roles, from the idealistic hero (Bruce Abbott) to the zombified college dean (Robert Sampson). *The Re-Animator* is a Fango find to be sure.

The movie's producer Brian Yuzna says that he hopes to do more H.P. Lovecraft films as a sort of full-tilt 80's equivalent of Corman's Poe pictures of the 60's. If *The Re-Animator* is any indication of what he and director Stuart Gordon can do, then such a series would be good ghoulish news.

David Everitt, Editor

Jeffrey Combs as Herbert West, *The Re-Animator*.



The Postal Zone

PHOTO: 1941 UNIVERSAL

A reader stands up for Siodmak's contribution to the wolfman legend.

Siodmak—The Final Chapter?

Dear Fang,

I can't understand why some of your letter writers have to try to belittle Curt Siodmak's accomplishments just because they don't agree with his opinions about actors like Karloff and Lugosi. Mainly what I'm talking about is the statement in the Postal Zone of Fango #46 that Siodmak really didn't create the Wolf Man character because Universal had come out with *The Werewolf of London* before Siodmak wrote *The Wolf Man*.

No one has ever claimed that Siodmak invented the idea of the werewolf. Obviously that idea is a centuries-old legend. What Siodmak did invent is the pseudo-folklore of movie werewolves that people have come to associate with the legend. Sure, *The Werewolf of London* had a guy who turns into a wolf man during the full moon after he was bitten by another werewolf. That idea was in Siodmak's *Wolf Man* but what Siodmak added was the whole Central European gypsy mythology and atmosphere that has become a central part of the werewolf myth in movies. Take a look at *Werewolf of London*: there's not a gypsy in sight. No Central European proverbs. No Maria Ouspenskaya. Just some plant from the Himalayas. And what's more important, *Werewolf of London* is little more than an interesting dated curio now, while *The Wolf Man* is still a compelling film. It's no coincidence that the werewolf didn't become a recurring Universal character until Siodmak created a fresh approach that served as Lon Chaney, Jr.'s definitive starring vehicle.

Siodmak has made great contributions to the horror and science-fiction genres, so let's just give him the credit that's his due.

Jack Coombs
Bellmore, NY

PHOTO: © 1985 LAUREL ENTERTAINMENT

The *Dead* consensus.

Dead Opinions

Dear FANGORIA,

I just had the extraordinary experience of witnessing the premiere of the long awaited *Day of the Dead*. It was a night to remember.

After trekking into New York City the day before, I gathered together a few close friends and made all of us up as zombies to attend the opening. Needless to say, the film was great! Mr. Savini's makeup effects were as technically amazing and realistic as ever. Mr. Romero directed a fine cast of actors in an odd mix of horror, humor and social satire.

As the lights went up in the theatre I knew the evening was just going to get better. The four of us zombies had been invited to the cast party. The club was completely decorated in horror art decor. As dance music beat through the room, my friends and I got a chance to meet George Romero, Tom Savini and much of the cast and crew of the film.

We wish to congratulate everyone associated with the film for a job well done and thank them for an evening that none of us will forget.

Sincerely,
Mark Schleck
508 Durling Road
Union, New Jersey 07083

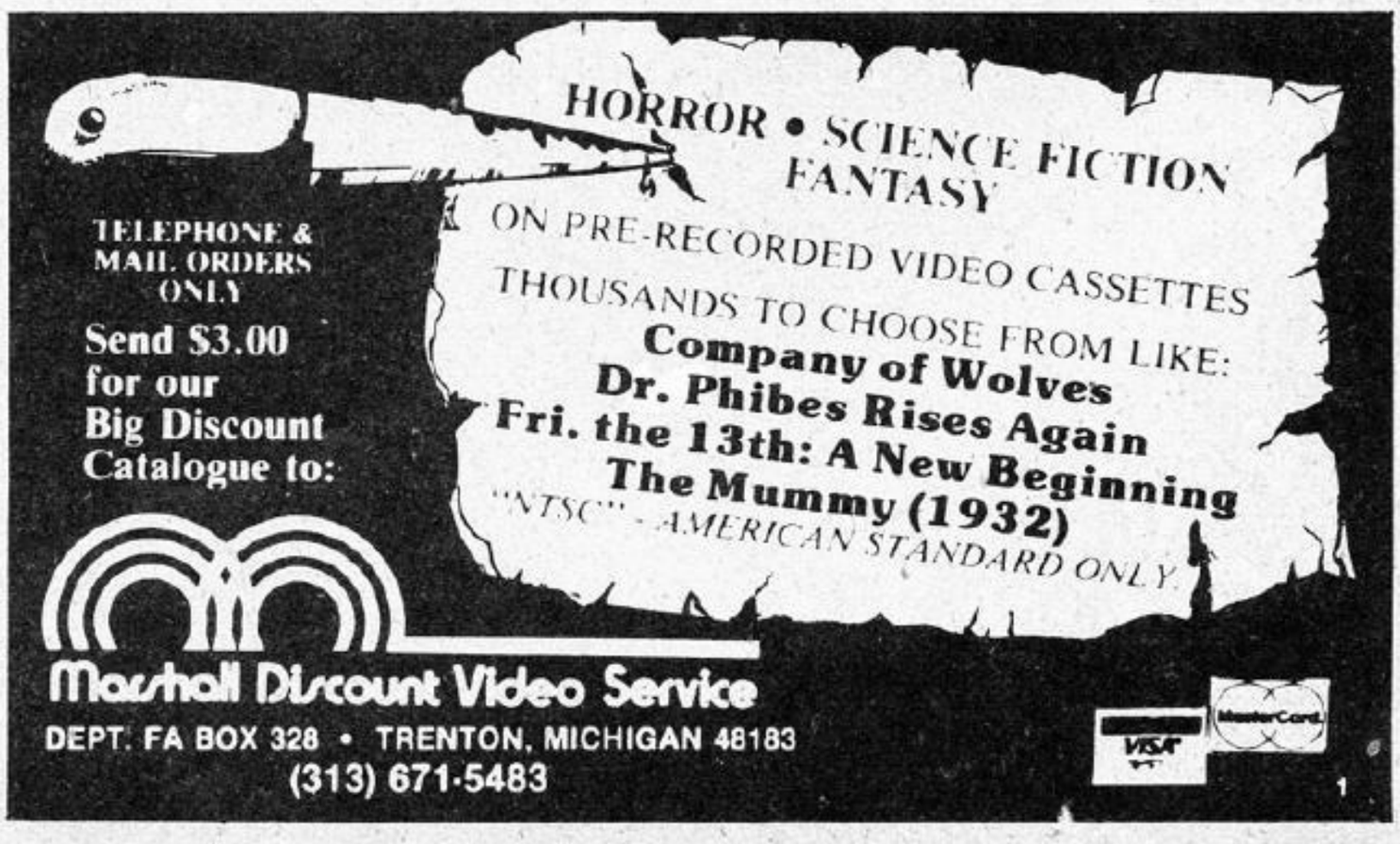
Dear Fango,

I just returned from *Day of the Dead*, and Romero, Savini, and everyone else involved are of genius minds. The special makeup FX are the ones to look for: sudden gunshots, amputations, heads being severed, and above all, the hot lunch scenes. *Day of the Dead* was worth the six year wait. Hats off to George Romero for giving the people what they want and more.

Dino D'addario
Randallstown, MD

Dear Fango,

I went to see *Day of the Dead* hoping to get a joyous romp of gore. I was very disappointed. Now before you get all bent out of shape, Tom Savini's effects have never looked better; the "Sultan of Splat" has



honed his skills to a fine edge and I applaud his work. Aside from that, my main beef is this: For the whole first hour no one is bitten by a zombie! The movie didn't get exciting until the last 30 minutes. Now, the fault lies not in the stars but in George Romero!! Like *Dawn of the Dead*, the audience expected non-stop gore but was let down. Watching *Day* made me long for the non-stop action and pace of *Dawn*. It is not Mr. Romero's best.

Faithfully yours,
R.M. Cannella
34-15 Hillside Terrace
Fairlawn, NJ 07410

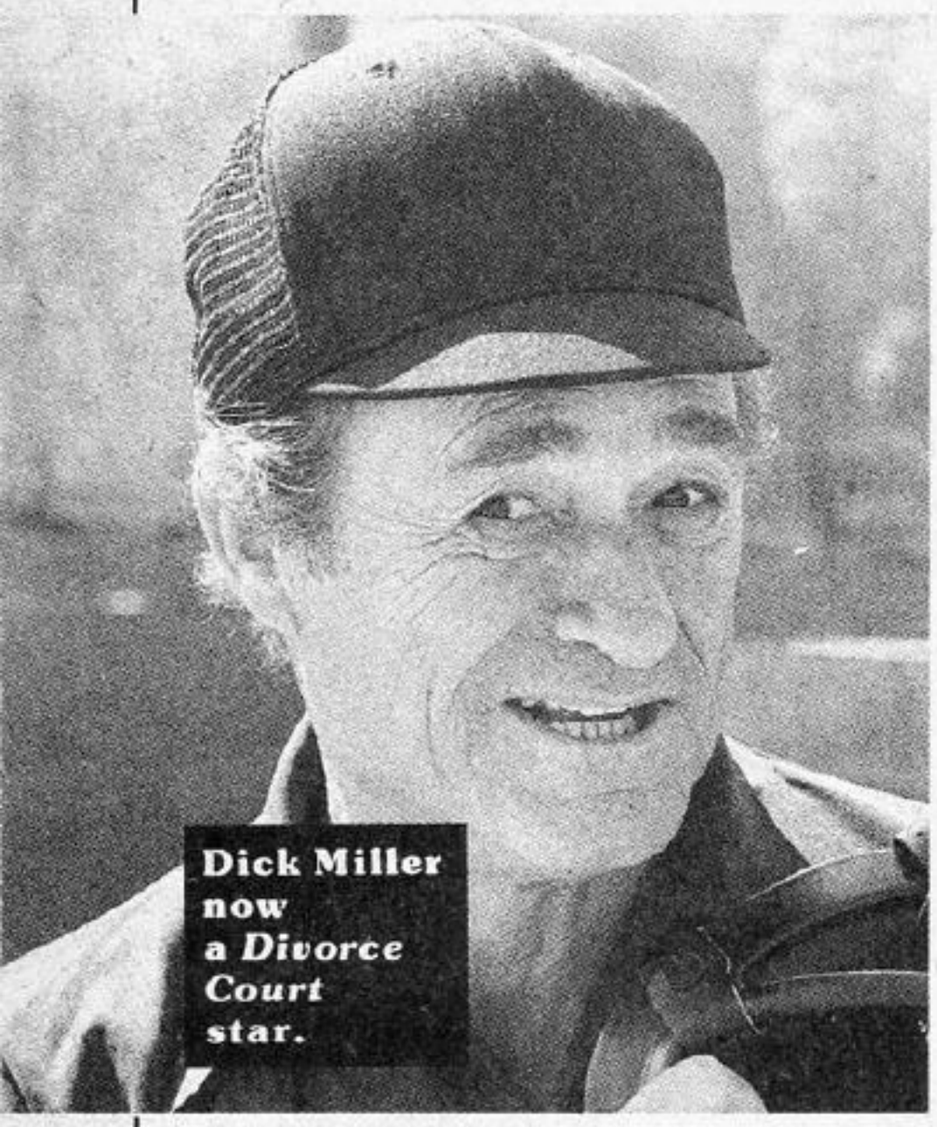


PHOTO: © 1985 MGM TV

Miller Court

Dear FANGORIA,

I was watching an episode of *Divorce Court* (why, I don't know) and was shocked to see one of my favorite actors on the show as a witness. I am speaking of none other than Dick Miller who has brought class in bit-roles to movies such as *Gremlins* and *The Terminator*. He proved that he could even improve an idiotic show such as *Divorce Court*. He has this same effect in whatever he does, even on a show about fairies in tights like *Fame*. Though your magazine shows and tells more about Dick Miller than any other, I still want to know more. How about another interview?

Yours truly,
Robbie Klein
West Orange, NJ

The Fango Jury

Dear FANGORIA:

Explorers and *Lifeforce* have the early lead for Fango films of the year (still waiting for *Day of the Dead*, *Fright Night* and *Return of the Living Dead*). *Explorers* is every little child's fantasy come true. I especially enjoyed the mystical Dick Miller as the chopper pilot. Could Miller be Hollywood's new "leading man"? He really deserves an Oscar nomination.

Sincerely,
Julio Castillo
Hayward, CA

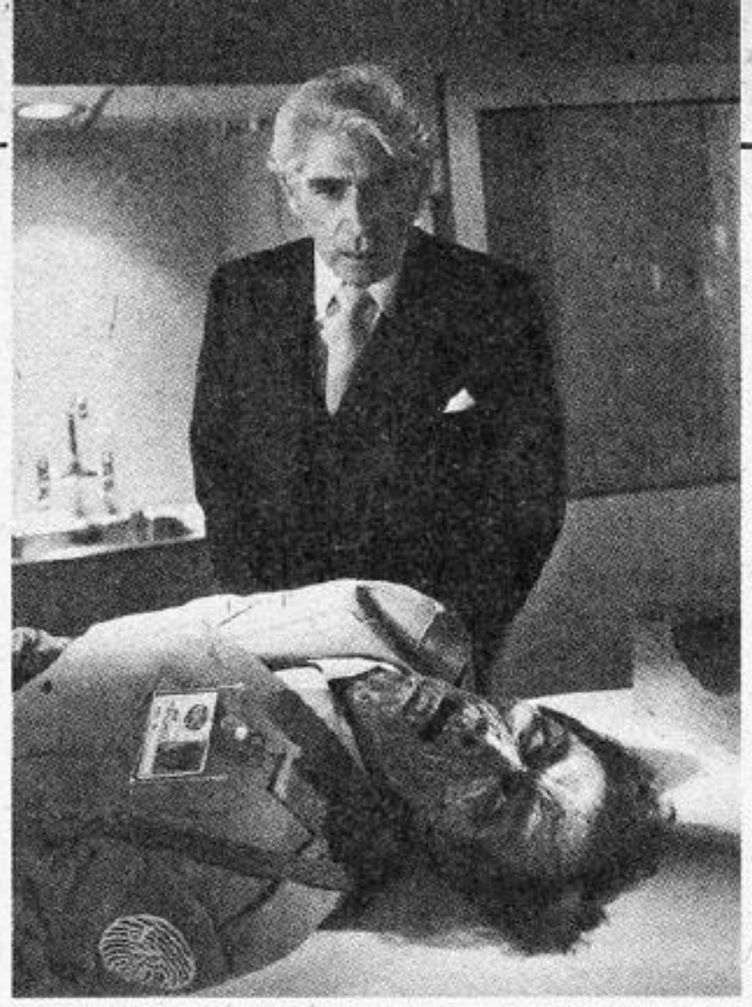


PHOTO: © 1985 TRI STAR

Tobe Hooper's *Lifeforce*: One for, one against.

Dear FANGORIA,

What went wrong with the Tobe Hooper's *Lifeforce*? How can the man responsible for my all-time favorite movie give us this disaster? Coming after *Poltergeist* and with a budget of $25 million, I expected a lot. It disappointed me.

I would like Mr. Hooper to know that he is still one of my favorites, but that his new film failed to live up to his others. Try again, guy!

Sincerely,
Tim Sanders
RR1 Box 53B
Council Bluffs, Iowa 51501

Hammer King

Dear Fango,

How about an interview with the real King of Hammer Horror—the great Ralph Bates. Creator of turtle zombies in *Horror of Frankenstein*, shotgun killer of Joan Collins in *Fear in the Night*, gothic nerd in *Lust for a Vampire*—this fabulous actor has been ignored too long! Ralph Bates is second only to Dick Miller (who is *too* God, A. Padilla—so there!) in his contribution to "Psychotronic" cinema.

Whatever You Are,
Russell Jordan
Conway, S.C.

A point well made, Russell, about both Bates and Miller. Bates is certainly Fango kind of people, and we have sent our British Correspondent Philip Nutman off to see if he can land an interview with the man.

Just Plain Bubs

Dear Fango,

I don't have to tell you what a surprise it was to discover that a relative of mine actually has a starring role in the last (hopefully not) of what is undoubtedly the greatest horror movie series of all time. I of course am ecstatically happy to see a Bub hit the big time with a role in *Day of the Dead*.

We Bubs have been discriminated against in a great many social situations for a good long time now (especially at dinner parties; it seems our taste in fine cuisine tends to stifle dinner conversation for some unknown reason) and now that a movie will be premiering that will show that Bubs really are not so bad after all, I, along with the rest of the Bub family, are eternally grateful.

I mean, hey, you only have to remember one thing: Don't let us get hungry...

Yours,
Richard A. Bub
Parma, OH

P.S. That's my name, really; it said so on my death certificate.

Dead Document

FANGORIA,

Back in issue #35 there was a letter about getting *Document of the Dead* released. Well, it seems the film is now in limited release on a double-bill with a documentary on the making of *Demon Lover* called *Demon Lover Diary*.

Also, I saw the incredible Dick Miller on *Divorce Court*. Miller Mania is running wild!

Mike Decker
90 Valley Rd.
Butler, NJ 07405

Scream Queen Connection

Dear FANGORIA,

I correspond with Bobbie Bresee, who starred in *Mausoleum*, has a part in the upcoming *Troll*, and did a cameo in *Ghoulies* (the girl with the six-foot tongue). She tells me what work she does or is going to do. If any of your readers would like to write to her and get an autograph, send the letter to me and include a stamped envelope and I'll forward it.

Rob Deaton
8161 Fountain Blvd.
210 Cherbourg
West Chester, Ohio 45069

Bottin Meets Buchanan?

FANGORIA,

Has anyone ever heard of a 1979 film called *Mistress of the Apes*?

I hadn't either until last night when I rented the video. It's really a terrible movie about a small expedition looking for the missing link. The acting is the pits, but I suppose that was to suit the film.

Anyways, I watched the end credits, and who do you think was listed as makeup assistant? None other than Rob Bottin! Is this the same Rob Bottin of *The Howling* and *The Thing* fame?

Bob Bonner
Box 382
Smithers, B.C.
Canada

The movie you saw seems to be the same Mistress of the Apes *made by that schlock giant, Larry Buchanan, the same man who brought you* Zontar, the Thing from Venus *and* Mars Needs Women *(see Buchanan interview in Fango #41). Was the Bottin you saw listed the same Bottin who has become one of the great makeup FX stars? Well, we tend to doubt that there are two Rob Bottins in the makeup field, so until someone shows us different, we'll all assume that it's the same guy. 1979 seems like a rather late date for Bottin to be still paying his dues on grade-Z pictures, but knowing the way Buchanan works, at least part of the picture could have been shot earlier.*

FantaCo's

Sales from the Crypt!

Ordering Instructions

Minimum order $10.00 worth of merchandise. Sorry, no CODs.

MasterCard, VISA, AMERICAN EXPRESS

MasterCard, Visa or American Express Customers may order by calling 1-518-463-3667 Mon.-Fri. 9-7, Sat. 11-6:30 EDT.

Other than credit card holders, we also accept money orders, bank drafts or certified checks. We also accept personal checks, however, please allow extra for your check to clear *before* processing. We charge $10.00 for each returned check.

U.S. funds only.

In U.S.—For orders under $30.00 add $3.00 shipping and handling. For orders over $30.00 add 10% of the order for shipping and handling (*example*: On a $50.00 order add $5.00).

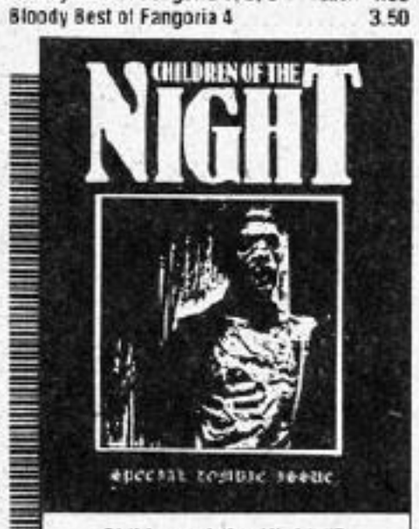
Outside U.S.—For orders under $30.00 add $9.00 shipping and handling. For orders over $30.00 add 30% of the order for shipping and handling (*example*: On a $50.00 order add $15.00). Shipped via parcel post.

Foreign Airmail—Minimum order $50.00. Add 100% of the order for shipping and handling (*example*: On a $50.00 order add $50.00).

N.Y.S. customers must add applicable sales tax. Please allow 2-6 weeks for delivery.

Alfred Hitchcock Presents—Brand new book by John McCarty and Brian Kelleher. Introduction by Robert Bloch. 352 pages with 70 rare stills.

Softcover unsigned	12.95
Softcover signed by John McCarty	20.00
Hardcover unsigned	19.95
Hardcover signed by John McCarty	29.95
Alien Worlds (2 Color fantasy comic)	2.50
Amazing Herschell Gordon Lewis	14.95
Best, Worst, Most Unusual Horror Films *	12.00
Black Oracle 8, 9, 10 (Excellent small horror fanzine)	each only 2.50
Bloody Best of Fangoria 1, 2, 3	each 4.00
Bloody Best of Fangoria 4	3.50



Children of the Night #5
Special Zombie Issue!
3.00

Children of the Night 4—Excellent horror/scifi fanzine on very heavy gloss paper. Good stills. **2.95**
Classics of the Horror Film **9.95**
Classic Movie Monsters 442 pages hardcover) **29.95**
Complete Directory to Prime Time TV Shows **12.95**
Connoisseur's Guide to Contemporary Horror Film **3.95**
Creature Features Movie Guide **7.95**
Creepy 1 **6.00**
Creepy 2-10 each **4.00**
Crime SuspenStories EC Boxed Set—A deluxe reprinting of the entire run of the comic book series released in the 1950s. Beautifully packaged in 5 volumes enclosed in a colorful illustrated hardcover slipcase. *Extremely gruesome!* **125.00**

Cyclops
"The world's smallest fanzine"
256 pages squarebound. One half inch thick and 4¼ inches tall! Articles, stills, reviews. Amazing. Published in 1976.
10.00 each

Cyclops **10.00**

Dawn of the Dead Posterbook
Each copy will be autographed by Tom Savini.
35.00 each

Dawn of the Dead—Complete original video—Specify Beta or VHS format (*order now and we'll throw in a free video poster!*) **69.95**

Dawn of the Dead Video Poster—Full size, color **10.00**
Deja-Vu—Oversize comic by Wrightson/Jones/Kaluta. Very rare material only **2.95**

Dick Smith's Monster Make-Up Book
One of the most popular *(and expensive)* items we ever sold has been updated and reprinted in book form. Step by step instructions by the make-up master. Finally in stock. Finally in stock! *Excellent*
Only **9.95**

Dick Smith's Monster Make-Up Book **9.95**
Don't Let It Happen Over Here—Exact reissue of the 1938 color 24 card series. These cards are extremely gruesome and unfortunately depict real events. *Very disturbing!* Set **8.00**

Demonique Back Issues!!
We have only 100 of each. *Order now!* (Limit of 5 each per customer).
1—**7.50**
2, 3—**5.00** each

Demonique 1	7.50
Demonique 2, 3	each 5.00
Dracula Book (410 pages hardcover)	29.95
The Dracula Book of Great Horror Stories	6.95
The Dracula Book of Great Vampire Stories	5.95
Eerie 2-10	each 4.00
Eroticism in the Fantasy Cinema—*Now in Stock!*	14.95

Famous Films
Back In Stock!!
All of these fun monster magazines were released way back in 1964. We've obtained a limited supply of original copies.
#1 Horror of Party Beach
7.50
#2 Curse of Frankenstein/ Horror of Frankenstein
7.50
#3 The Mole People
7.50
Complete Set of all issues
19.95

Famous Films 1-3	each 7.50
Famous Monsters of Filmland Magazine—Our supply is getting low on this classic monster magazine.	
Famous Monsters 34, 35, 39	each 8.95
Famous Monsters 41, 44, 49	each 8.00
Famous Monsters 50, 53, 54, 55, 57, 58, 59	each 7.00
Famous Monsters 157, 159, 161, 164, 165, 166, 169, 170, 172, 188, 189	each 4.00
Famous Monsters 1966 Yearbook	10.00
Famous Monsters 1968, 1969 Yearbooks	each 6.00

FANGORIA

Fangoria 1, 12, 20	each 9.50
Fangoria 2, 3	each 3.75
Fangoria 4	5.50
Fangoria 5	4.50
Fangoria 6, 7, 8	each 3.75
Fangoria 9	50.00
Fangoria 10	16.00
Fangoria 11	4.00
Fangoria 13, 14	each 5.75
Fangoria 15, 16, 17	each 3.75
Fangoria 18	5.50
Fangoria 19	3.75
Fangoria 21-26	each 3.75
Fangoria 27	5.00
Fangoria 28-48	each 3.50
Fangoria 1-10 set—prices rising, order *now!*	90.00

Fangoria Complete Sets
Last Chance to Order!
Because of the shortage of issues 1, 9, 10, 12 and 20 this will be the last time we offer complete sets as a package. From now on only single copies will be available.
All 49 Issues
225.00

Fangoria Complete Set—All 49 issues **225.00**

FantaCo 1986 Complete Product Listings!!
You screamed for it and now it's finally done! Lists *every* book, magazine and product we have for sale with complete descriptions.
Only 50¢ Each
or **FREE** with any order from this ad!

Fangoria Postcard Magazine	3.00
Fifty Worst Films of All Time	9.95
The Films of Alfred Hitchcock (Hardcover)	14.00
The Films of Bela Lugosi (Hardcover)	16.95
The Films of Boris Karloff (Hardcover)	12.00
Films of Christopher Lee—Lavishly illustrated book covers Lee's entire career. Excellent 305 page book. *Highly regarded by critics.*	45.00
The Films of Peter Lorre (Hardcover)	18.95
For One Week Only—Entertaining and in-depth look at exploitation films. 268 pages—many stills. Heavily horror oriented. *One of our favorites!*	14.95
Frankenstein Catalog—Almost impossibly complete listing of every appearance of the monster since 1823. 2600 entries, 539 pages. *Incredible!*	29.95
Frankenstein Illustrated Novel—The complete novel with great illustrations by Berni Wrightson. Nicely produced.	8.95
Frankenstein Legend—Complete history. Over 50 stills. 398 pages.	29.95
Friday the 13th Special—Complete new edition. *In stock!*	3.95

Godzilla Boxed Collection
Large 11 x 15 box contains 20 different wall posters in color, a Godzilla comic book and copies of the original reviews. A lavish product from Japan.
69.95
Other Godzilla products also available. Inquire.

Godzilla Boxed Collection **69.95**

New! Just Published!
The Gore Score
Ultraviolent Horror Since Friday the 13th
By Charles Balun

What is the bloodiest, most violent, disgusting, savage, repellent horror film made in the last five years? Chances are you'll find it in this book.

Nearly two hundred films produced since 1980s monster success **Friday the 13th** are examined and scored with a unique, dual rating system. So, if you've ever really wondered whether *Maniac!*, *I Spit On Your Grave*, or *Dawn of the Mummy* had more guts than *Shogun Assassin*, *Gates of Hell* or *Dr. Butcher, M.D.*, get a copy of **The Gore Score** and perhaps end your search for the most disgusting splatter film ever made.
3.00

The Gore Score	3.00
Great Science Fiction Pictures—The best and worst films are reviewed in 390 pages with good selection of stills.	29.95

Available Soon!
Haunt of Fear hardcover boxed collection.
Order now.
125.00

Haunt of Fear—Hardcover boxed collection. *Coming soon—order now!*	125.00
Horror Film Stars—Biographies of the greats as well as lesser known actors. 93 photos. 322 pages.	18.95
Horror and Science Fiction Films II—With 2350 entries this book covers all releases up to October 31, 1981, with the most in-depth information imaginable. 488 pages.	39.95
Horror and Science Fiction Films III—Brand new! Covers every release from October 31, 1981, to December 31, 1983. 760 films are covered. 394 pages.	35.00
Horrors of War Cards—Exact reissue of the 1938, color 48 card series. Very violent. These aren't fiction. *Very disturbing!* Set	12.00
Horrors of War Portfolio—High quality color book of 24 enlarged scenes from the 1938 series. Not for the squeamish. *Very disturbing!*	7.95
James Whale—Survey of Whale's career including original Frankenstein films. Great selection of rare stills. 267 pages.	22.50
Jets, Rockets, Spacemen Card Set—Fabulous color reissue of the 108 card set originally released in 1951. Nice addition to your Mars Attacks set! One set.	15.00
Keep Watching the Skies!—Wonderful book covering American Science-Fiction films released from 1950 to 1957. 485 pages with stills. *Highly recommended.*	39.95
Ken Russell's Films—Complete history with many comments by Russell himself. 50 very rare photos. 470 pages. *Indispensible!*	45.00

Last House On The Left
Complete video. Specify VHS or Beta.
79.95

Last House on the Left Video—*Specify VHS or Beta*	79.95
Life of Alfred Hitchcock	4.95

Great New Item!
Loud 3D
The first rock book in 3D! Features up close raucous live performances by 25 popular American and European hardcore bands. Over 100 outrageous 3D photos—more than any other publication. Each book includes glasses. We've seen the 3D stills in this book and the quality is excellent. Very clear and deep. Even if the subject matter doesn't appeal to you we still highly recommend this book because of the amazing 3D quality. Expect a very high demand for this collector's item.
15.00

Loud 3D—rock book in 3D	15.00
Magazine Boxes—Sturdy cardboard boxes with lids designed to hold your bagged Fangoria collection. Each box holds 150 magazines.	each 5.00
Magazine Protective Bags—Protect any magazine in your collection. Thick, clear sleeves. 100 bags for only	5.50
Magick Theatre 6—Very well done magazine on diverse film esoterica. Many bizarre horror topics covered including Edward Gein, Edward D. Wood and Plan 9. *Outstanding!*	3.00
Making A Monster—*by* Taylor/Roy. Hardcover book with good history of how monsters are done for the movies. *Excellent stills!*	15.95

Mars Attack Cards
This is a great new product. *Exact* color reproduction of the legendary (and expensive) 55 card set issued originally in the early 1960s. These are fantastic. Extremely gruesome!
Only **15.00** per set.
Our supply is very limited. *May cause nightmares!*

Mars Attack Cards Set **15.00**

Midnight Marquee #34
Dick Smith
Last House on the Left, Hills Have Eyes, Nightmare on Elm Street
3.25

Midnight Marquee 34	3.25
Monster Land 1, 2	each 10.00
Monster Land 3, 4	each 5.00
Monster Land 5, 6	each 3.00
Monster Madness 3—1973 horror film magazine. *Good stills!*	5.00
Monster Maker—Create creatures with Kitchen materials.	5.95
Monster Times I *(Only a few left!)*	4.00
Monster World 1, 2	each 10.00
Monster World 5, 6, 7, 9, 10	each 8.00

Mr. Monster's Movie Gold—By Forrest J. Ackerman **12.95**
Nightgaunt 1, 2—Gruesome horror fiction fanzine each **2.50**

The Official Night of the Living Dead Film Book
By John Russo. At last a complete book on the very first film in Romero's gory and popular Living Dead trilogy. Lots of stills.
Only 12.95

The Official Night of the Living Dead Film Book	12.95
Pictorial History of S.F. Films (Hardcover)	12.00
Psychotronic Encyclopedia of Film—Already a cult book. Over 3,000 reviews of the wildest, wackiest, goriest or most unusual films ever made. Great stills and ad mats. Massive 814 pages. *Order today!* Only	16.95
Science Fiction, Horror and Fantasy Film and Television Credits—So much info, it takes up 2 volumes and 1400 pages. *Unbelievably complete*	69.95
Sexuality in World Cinema—Describes and classifies over 13,000 film shorts and features from 1896 to 1982. 2 volumes, 1535 pages. You must be 21 or older to order this item.	90.00
Shape of Rage—The Films of David Cronenberg—A collection of criticism, articles and essays with interviews, 216 pages with stills. Very in-depth.	11.95
Special Effects in the Movies *(How they do it)*	9.95
Splatter Movies* —We've uncovered a few of the original edition black and white version published by us in 1981. First come, first served.	25.00
Splatter Movies* —New edition with an 8 page color section. Softcover.	13.95
Splatter Movies* —Softcover signed by author.	20.00
Softcover Movies* —Hardcover with dust jacket.	24.95
Splatter Movies* —Hardcover signed by author.	40.00
Splatter Movies* Hats!—The classic Splatter Movies* logo across a cloth hat! One size fits all. Order one today and show your true colors.	only 12.00
Splatter Movies* Official T-Shirt	
Small	12.00
Medium	12.00
Large	12.00
Extra Large	12.00
Splatter Times 2	5.00

Splatter Times #7
Order now. #8 already gone!
2.50 each

Splatter Times 7	2.50
Starburst 5, 6	each 5.00
Starburst 18, 19, 21, 22, 23, 25, 26, 27, 28, 29	each 4.00
Starburst 30, 34, 35, 36, 37, 39, 41, 43, 44, 45, 46, 49	each 3.50
Starburst 50-60, 63, 67-70	each 3.25

Back In Stock!!
Tales from the Crypt and *Vault of Horror* hardcover boxed collections. While they last!
125.00 each

Tales from the Crypt—Hardcover boxed collection	125.00
Television Comedy Series—Massive 880 page book covers 153 comedy series. Complete backgrounds. *Excellent!*	49.95
Twisted Tales (Gory color comic)	2.50
Uncle Sam's Home Defense—Exact reissue of the 1941, color 48 color series. Again, this is really. Set	12.00
Vault of Horror—Hardcover boxed collection	125.00
Video Screams* —Well folks, it's now 1985 so we are going to sell off the rest of our 1983 Video Screams* at a special reduced price! Reviews, over 600 films, many stills, director's guide and lots more in 304 pages. While our stock lasts. (Originally published at 7.95) *Order today!* Only	each 2.95
Vintage Science Fiction Films 1895-1949 (256 pages hardcover)	25.00
Weird Fantasy EC Boxed Set—Same deluxe quality as the Vault of Horror set except this series is 4 volumes. *A must!*	90.00
Weird Science EC Boxed Set—Same as above—again 4 volumes. *Get it!*	90.00
Weirdo 1, 8—Very bizarre Robert Crumb magazine.	each 3.00
World of Fandom 1—New magazine featuring Day of the Dead, Terminator, Nightmare on Elm Street, Return of the Living Dead. *Grab it!* Only	2.00
Zones of Evil 33, 34, 35	each 1.95

PLEASE LIST ALTERNATE CHOICES!

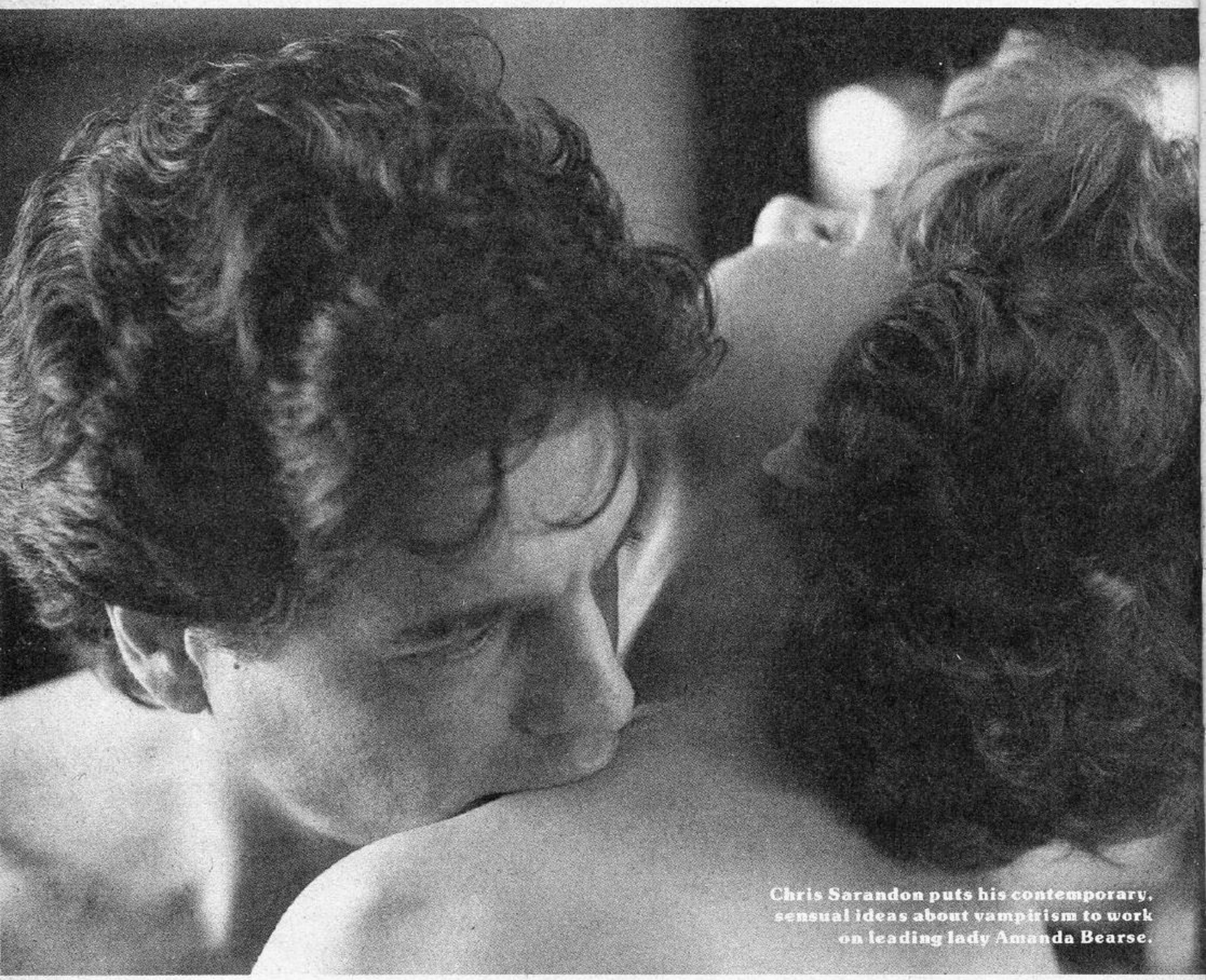
FantaCo Enterprises, Inc.
21 Central Avenue • Dept. 49F • Albany, NY 12210
1-518-463-3667

* Indicates registered trademark of FantaCo Enterprises, Inc.

The VAMPIRE Next Door

Chris Sarandon on his variation on an undead theme in Fright Night.

By Ed Gross



Chris Sarandon puts his contemporary, sensual ideas about vampirism to work on leading lady Amanda Bearse.

PHOTOS: © 1985 COLUMBIA PICTURES

In the past, cinematic vampires have been portrayed as pale-skinned ghouls wandering around cemeteries, draped in cumbersome black capes, and threatening to suck the blood out of any victims who happen by. Then in the late 1970's Frank Langella romanticized Bram Stoker's Dracula in the play and film of the same name, proving that vampires could be, above all else, charming.

Now, Chris Sarandon has contemporized this incarnation of evil to great effect in Tom Holland's *Fright Night*, a film which has more in common with the Universal horror classics of the 30's and 40's than the current crop of slice-and-dice productions which have proliferated in the genre.

In this updating of "The Boy Who Cried Wolf," Sarandon plays Jerry Dandridge, a vampire who will go to any means to make sure that his secret remains safe, including killing Charley Brewster, his teenaged next door neighbor, who has learned the truth.

"The thing that appeals to me about Jerry," explains Sarandon, "is that he's totally contemporary. That was something we all strived for, and something I found very interesting about the character because he wasn't the Count of legend or Bram Stoker, but a guy who everybody

knew and couldn't believe was being accused of being a vampire. He isn't the personification of pure evil that vampires are known to be."

What impressed the actor most about the character, was his multi-dimensional facets.

"Just think about this guy's problems," he says sincerely. "On the one hand you've got somebody who's got something which everybody would probably love to have, which is eternal life. Also, he's tremendously powerful, physically, and attractive sexually. What he does, people are, for some reason, attracted to. But at the same time, how would you like to know that if people found out about you, nobody would really want to hang around you? That is, to spend eternity—but to spend eternity shunned by any normal kind of society; not being able to form any kind of normal human relationship. To be, in a way, damned to eternity. There's a sense of this guy's tragedy as well as his attractiveness."

This obvious enthusiasm is surprising, especially when one considers that the actor nearly turned the role down.

"I was sent the script by my agent and immediately sort of got sucked in by the plot because it's wonderfully constructed and plotted," explains Sarandon. "After I read it, I said 'Gee, this is going to make a great movie. It's a shame that I'm not really interested in playing this part.' The reasons for that are that over the past couple of years I've played a few villains and didn't want to get locked into playing another one. I thought the character was an interesting one, though I didn't think it was quite fleshed out. Despite my reservations, I had some conversations with Tom, we came up with some ideas, and I ended up doing it."

"I made a promise to Chris," adds Holland, "that I would make Jerry sensual and into a leading man; to show that side of him. He didn't want to do another wild and crazy character role."

Sarandon felt that what was missing was the character's haunted quality, part of which would come across in the playing, and that there were a few things needed in the script which would express this.

"The character's not so much the personification of pure evil, as he is a person who became a vampire by circumstances," he says. "We did all that groundwork for ourselves in terms of who this guy was and what happened; how it happened. Tom was very encouraging about that. To come up with that kind of life for the character so that he ultimately ends up more interesting for the audience."

Coming up with identifiable characters has been an objective of the actor's since graduating from the University of West Virginia, and, besides numerous stage roles, he's tried to achieve this goal via his various screen personas, from Al Pacino's gay lover in *Dog Day Afternoon* (which won him an Oscar nomination) and the rapist of *Lipstick*, to a tool of the devil in *The Sentinel* and, finally, a leading role with Goldie Hawn in *Protocol*.

Bearing this in mind, one wonders if he had any aversions to the idea of playing a vampire, certainly one of the most bizarre roles he's been offered.

"It wasn't so much that," he counters, "but that the guy was such a bad guy. In a way he was, but in a way he wasn't. I think that I carried in some of my prejudices when I first read the script. Rather than reading it in a very objective way, I read it

Vampire Jerry reprises the old wall-scaling trick in order to sneak up on the unwitting horror host Peter Vincent (Roddy McDowell).

Charley (William Ragsdale) discovers his neighbor's feelings about snooping around the backyard.

in a much more 'what's it going to do for me?' way. Having played a couple of villains in the past, I was a little worried about it.

"I don't want to get locked into playing anything," he elaborates. "I don't want to be known as a heavy, or as anything in particular but just a good actor who can handle anything that comes along. Wishful thinking, but that's the image I would hope to have in the industry. That's something you cultivate over time by the choice of roles you take. Also, I think I underestimated the fact that in the movie I did just before *Fright Night, Protocol,* I was playing Mr. Total Straight Arrow. As nice a guy and as totally uncontroversial a character as you'll find anywhere. Considering that that's the one I did just before this, I think I needn't have worried so much. I came to realize that after a while."

One thing which came close to being a problem was the marathon makeup sessions which enabled Sarandon to go from being the suave and good looking Dandridge, to the snarling bat-like "spawn of Satan" during choice moments.

"We had certain stages of change," he says, "which had a lot to do with just how pissed off Jerry is at any particular moment...how provoked he is.

"I was stuck in makeup so goddamned much of the time," he sighs. "I had two weeks of eight-hour makeup calls, everyday. I'd go in at four in the morning and the makeup people would have to be in at three-something. They'd start on me at four and I'd go to work at noon or one. Quite a remarkable experience. You either learn how to hypnotize yourself and meditate, or you become stark-raving mad.

"I tried to do the former," the actor laughs.

A big question on everybody's mind throughout production was whether or not *Fright Night* could find a niche for itself in this age of the slasher or splatter film.

"That's a good question," he says. "The feeling I had, and I have reasonably good instincts as an audience, is that it would work. When I first read the script, I couldn't put it down. I don't mean that as a cliche, I mean that for real. When I read that script, I remember sitting in the very chair I'm sitting in as we speak, my wife sitting in bed knitting and I said, 'Sorry, honey, I know it's time to go in and start dinner, but I can't yet. I have to finish this.' I put it down like an hour and 10 minutes later and I figured that it was going to be a terrific movie. I'm hoping that my original instincts were correct."

The horror genre is one that has intrigued him over the years, though he isn't really a fan of splatter films. Friends of his really love those really shocking horror movies, but he is much more of an afficiando of the older ones, such as the original *Dracula* and *Frankenstein.*

"And of practicioners like Hitchcock," he adds, "who really understood an audience. People who are much more interested in creating work which leaves a lasting impression. I'm much more interested in the resonance or haunting quality of the really good ones, and it'll be interesting to see if we've got one of those.

"There are a couple of things towards the end of the film where there's your requisite sort of special effects, bodies flying around and falling apart, and things like that," he continues. "But that specifically comes about due to what's going on in the script.

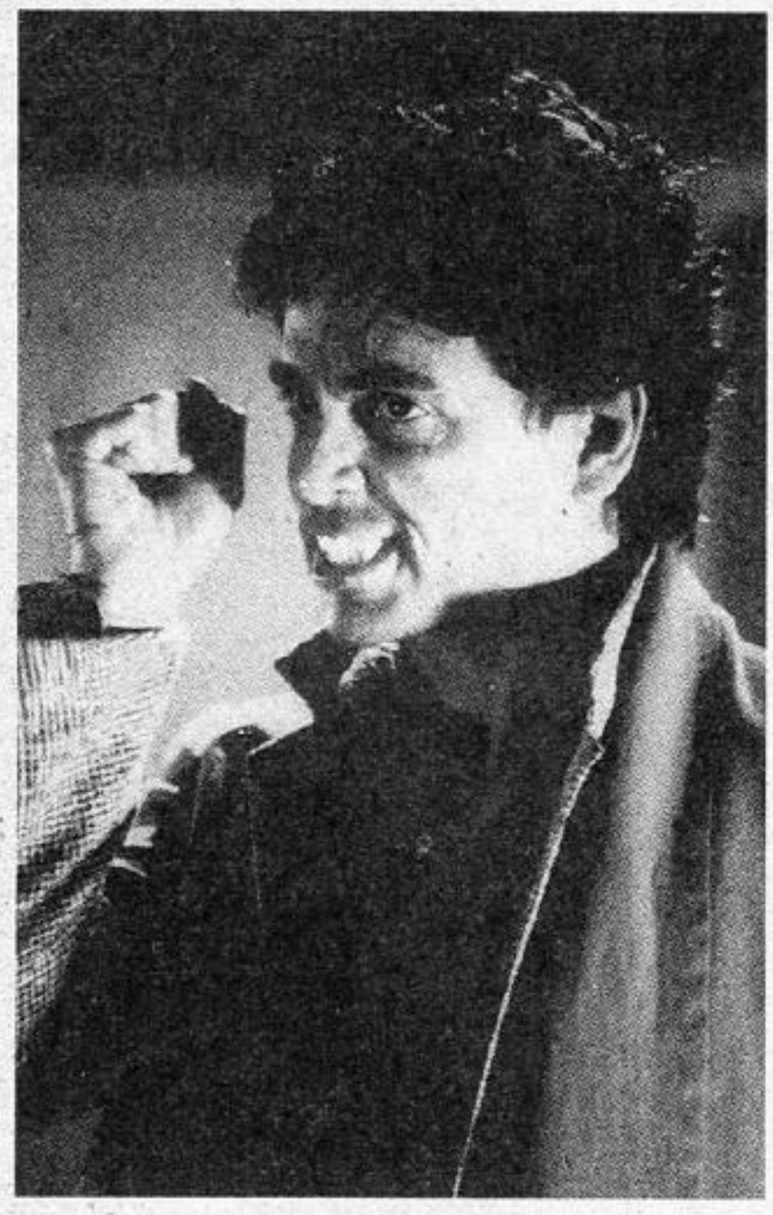
"When I first read the script, there was, interestingly, very little real physical violence in it. What's so startling about it is you are in constant anticipation of a violent act, and that comes from good scriptwriting. The film also has a lot of humor, but it's intentional. It is a humor of irony in situation. Any humor comes out of the fact that the audience has invested a certain amount of emotional baggage with the characters, and if something funny happens they're going to laugh at that. We're having fun with it, but we're not making fun of it.

"Also, I think you'll find in this movie that in the first 40 minutes or so there's only one violent act, and that's somebody sticking a pencil through somebody's hand. The rest of that time is spent leading up to something happening. You know something's got to happen, but nothing does. To me, that's much more effective, a kind of Hitchcockian approach to that sort of material. What's much more important is how you lead up to the act rather than the act itself. It's not what you see, but what you've dreaded seeing," he explains.

Could he see himself returning as Jerry Dandridge?

"I might, but who knows?" concludes Sarandon. "Let's see what happens with this one first. It's an interesting character for me. I could perceive bringing him back, but it would depend on the circumstances. It's a little premature to talk about that now."

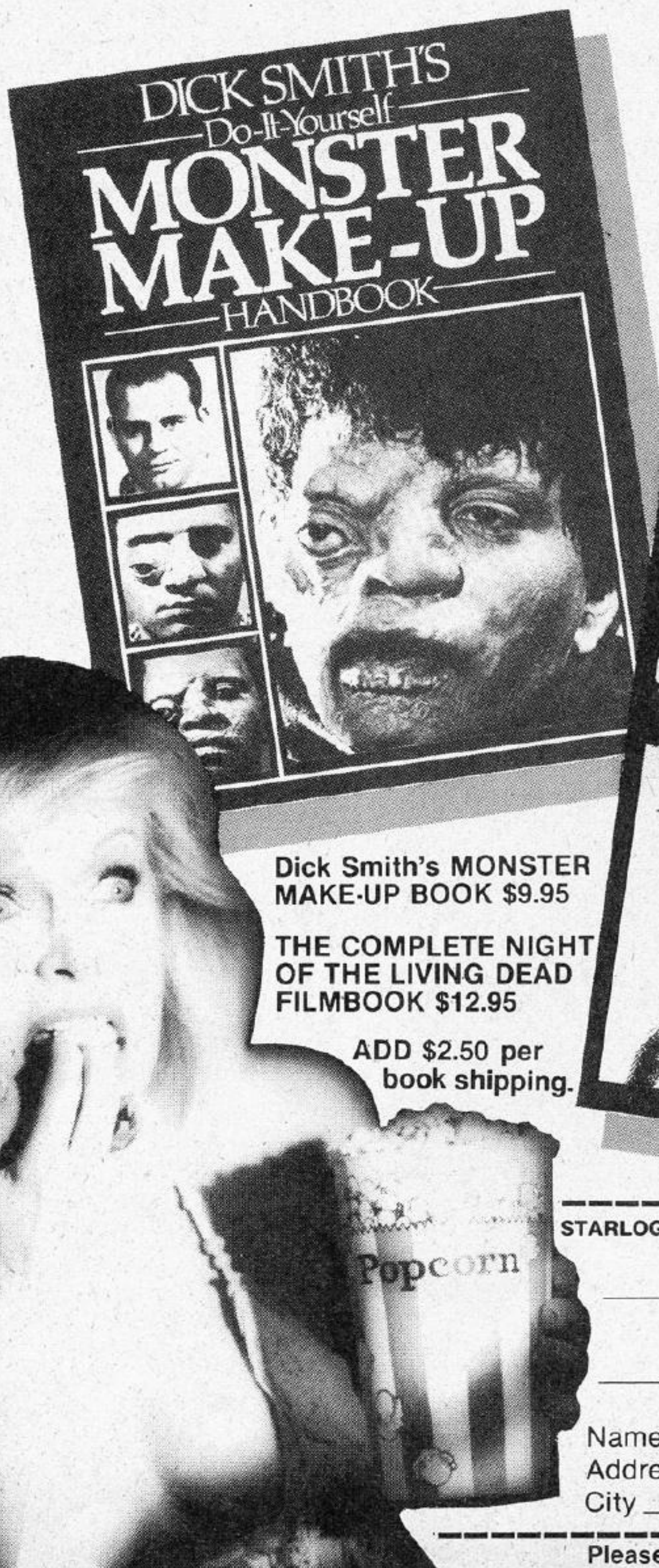
Sarandon in one of his in-between moods.



Now good and peeved, Sarandon takes on his monstrous form.

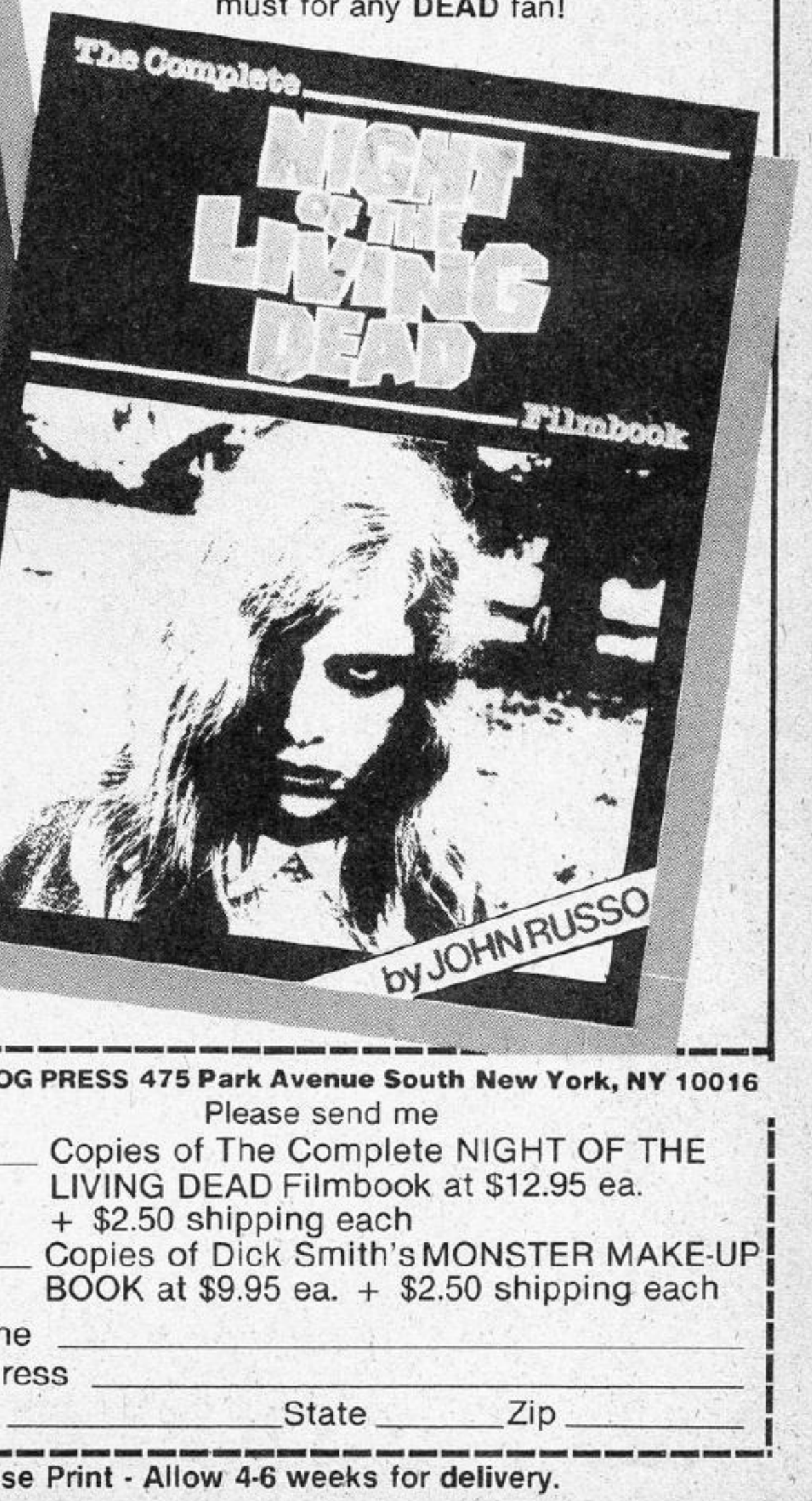
MAKE-UP WITH SOMEBODY TONIGHT!

INTRODUCING TWO NEW BOOKS FROM IMAGINE, INC.



Dick Smith's do-it-yourself **MONSTER MAKE-UP BOOK**. This is a completely revised Trade paperback edition of the original 1965 magazine. Totally updated, we've included a full color section, over sixteen "HALLOWEEN" make-ups with easy to follow, step-by-step instructions.

The Complete **NIGHT OF THE LIVING DEAD FILMBOOK.** Follow this now classic cult film from inception to the present. Over one hundred rare stills from the authors personal collection. A real must for any **DEAD** fan!



Dick Smith's MONSTER MAKE-UP BOOK $9.95

THE COMPLETE NIGHT OF THE LIVING DEAD FILMBOOK $12.95

ADD $2.50 per book shipping.

STARLOG PRESS 475 Park Avenue South New York, NY 10016

Please send me

____ Copies of The Complete NIGHT OF THE LIVING DEAD Filmbook at $12.95 ea. + $2.50 shipping each

____ Copies of Dick Smith's MONSTER MAKE-UP BOOK at $9.95 ea. + $2.50 shipping each

Name _____

Address _____

City _____ State _____ Zip _____

Please Print - Allow 4-6 weeks for delivery.

Return to Hammer

Almost 30 years after his Creeping Unknown, *Val Guest comes back to the House of Hammer to make three TV movies.*

By Philip Nutman

Though not a name one might immediately associate with the horror and fantasy genre, Val Guest holds a place in terror film history as the director of *The Creeping Unknown* (1956), the first horror movie made by England's Hammer Films. He worked on 12 films for the company between 1953 and 1968, including *Enemy From Space* (1957)—the sequel to *The Creeping Unknown*, *The Abominable Snowman* (1957), and *When Dinosaurs Ruled the Earth* (1968). The majority of the films he has made during his long and varied career have been dramas and comedies but his excursions into the darker side of the cinema have usually been memorable, such as the award-winning *Day the Earth Caught Fire* (1962).

It was no surprise therefore to learn that producer Roy Skeggs had signed him up to direct three TV movies in the new *Hammer House of Mystery & Suspense* series, which will be syndicated on American TV as *Fox Mystery Theatre* and will be hosted by Peter Graves. Despite the fact Guest has never made a Gothic horror film, he has proven himself adept at handling fantasy, an ability that will come into play in his new Hammer TV films, all of which deal with supernatural themes.

Born in London in 1919, Guest is a man of many talents, being a producer in addition to his work as a writer and director. He also writes music and plays a mean game of tennis. Both Harlan Ellison and Stephen King rate him highly, with *Creeping Unknown* and *Enemy From Space* appearing prominently in their respective lists of influential fantasy films.

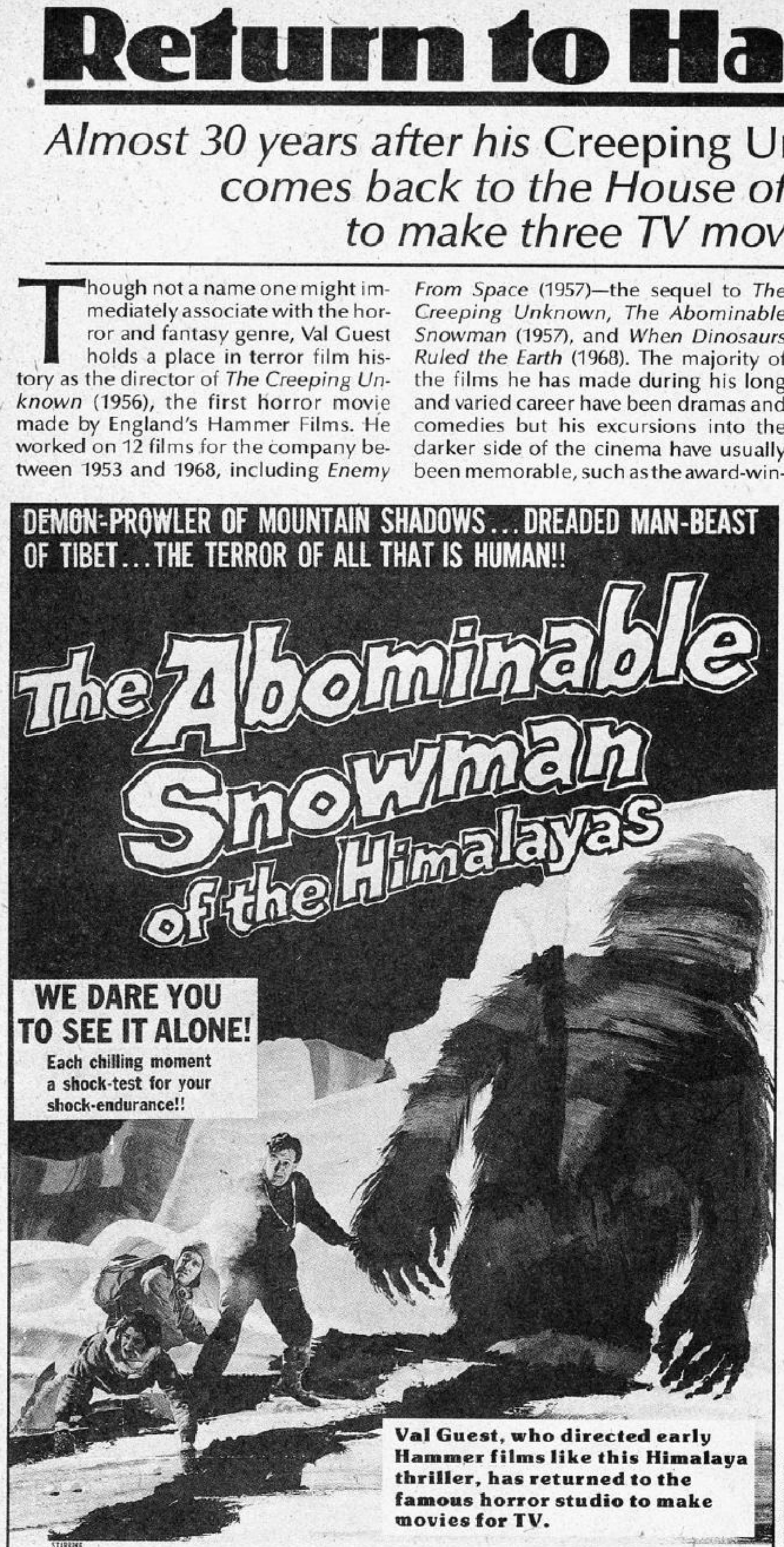
Now that Guest has returned to Hammer, it became clear that the time was right to speak to the director about both his career and his latest Hammer work.

FANGORIA: You were originally a journalist and a screenwriter. How did you become a director?

Val Guest: I was originally an actor, actually, but I used to do a lot of writing for fan magazines—interviews and the like—as while I was acting I found I could talk to a lot of stars and say, "Let's cook up an article," which gave me the edge on a lot of journalists who had to fight their way through the publicity departments.

I was under contract to Warner Brothers as an actor for seven years and had done three of them, but I wasn't very good. I decided I'd rather tell the studio heads myself that I wasn't making the grade, rather than have them tell me, so I asked them to release me from the contract as I appeared to be more successful as a writer. They agreed, providing the studio had first option on any scripts I wrote. From then on I got into writing regular columns—I worked for the *Hollywood Reporter* for a while—and it all took off from that point. In fact, my film career actually started while I was working on the *Reporter*.

I reviewed a picture made by a director called Marcel Varnel, and in the brashness of youth I said if I couldn't write a better film with one hand tied behind my back I'd give up. Varnel saw the review and consequently sent a telegram



Val Guest, who directed early Hammer films like this Himalaya thriller, has returned to the famous horror studio to make movies for TV.

ART: © 1957 20th CENTURY-FOX

to Billy Wilkison, the publisher of the paper, saying, "If your columnist is so goddamn clever, let him write my next film." Wilkison called me into his office to tell me that I'd been very stupid and had put the paper in a difficult position, that if I didn't accept the challenge I'd be out of a job.

I subsequently met with Varnel and apologized, trying to explain away my remarks as the rashness of youth, but he replied that he thought I was talking a load of rubbish, that he'd been reading my reviews and articles and believed I could write a decent script. We signed a joint contract stating I would write exclusively for him, and he would only direct what I wrote, and I eventually ended up directing some of the second-unit material on some of the films. Then I moved up to become a director in my own right.

Fang: How did you get involved with Hammer in the 1950's?

Guest: I can't remember exactly. Now, isn't that awful? I had known Jimmy [Sir James Carreras, the founder of the company] for many years. I'm fairly sure he asked me to do a film for them at some point, and I think it was *Men of Sherwood Forest* (1954), a costume drama about Robin Hood. After that I made a lot of films for Hammer. I worked with all the regular producers, Michael Carreras, Anthony Hinds, the whole bunch. We were all good buddies together.

Fang: What led you to direct *The Creeping Unknown* [*The Quatermass Experiment*] in England?

Guest: I was working elsewhere at the time and Tony Hinds called me up to ask if I'd seen *Quatermass* on television. I hadn't, as I had been off on location filming. Anyway, he mentioned that they were going to adapt it for the cinema, and was I interested? Well, I was just about to go off to Tangier for a holiday, but he suggested I take the script with me to have a look. Tony turned up at the airport with a big pile of scripts, the whole television script, and I politely took the lot. I left them by the side of my bed for most of the holiday and just read the precis. I couldn't make up my mind as to whether or not I wanted to do the film, but my wife encouraged me to seriously consider the story, and I finally said yes. I remember she said, "Why don't you have a go," and I replied "Oh, it's science fiction—it's not really me." She came back at me saying, "Since when have you been ethereal?" Well, I had no answer to that, [laughs] so I informed Tony I would do it.

Fang: Are you aware that the film is listed in the *Guinness Book of Records* as the only film on record that scared a person to death?

Guest: No! I don't believe that. Really?

Fang: I don't know the exact details but it happened somewhere in America back in '57. During a performance, a small boy died of what the coroner described as heart collapse.

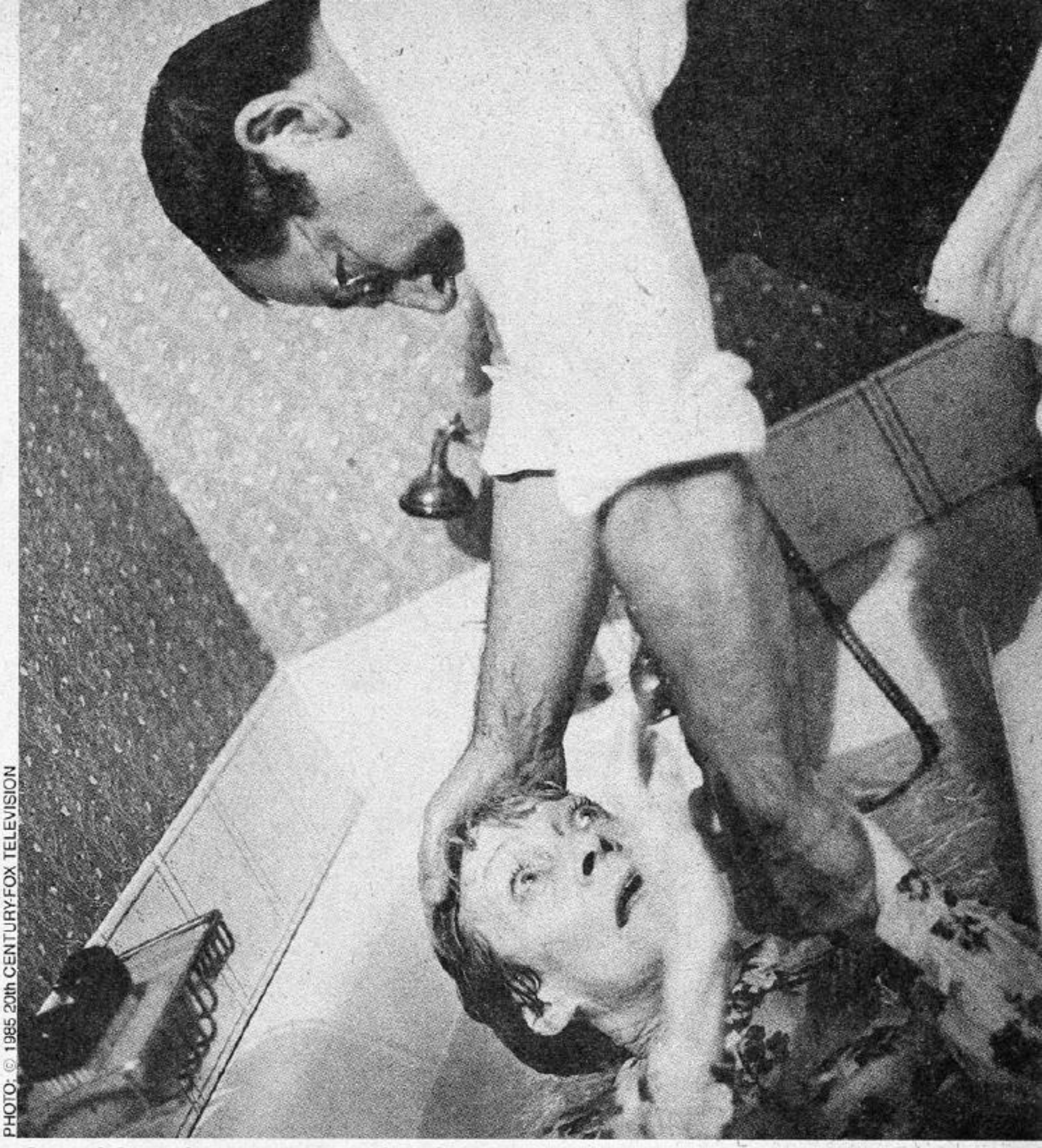


PHOTO: © 1985 20th CENTURY-FOX TELEVISION

One of Guest's assignments for the new Hammer series of TV movies was *In Possession*, the story of supernatural glimpses of the past, one of which concerns a brutal murder.

Guest: That's in the *Guinness Book of Records*? Well, I didn't know that. Still, it's not a very good thing to be in for, is it? [laughs]

Fang: A lot of your films, either as director, writer or producer, have been comedies. How did you approach the science-fiction premise of *The Creeping Unknown*?

Guest: I felt right from the start that there should be a sense of science fact about the story. Almost a feeling of cinema-verite, if you like. You've got to believe 100 percent in what you're doing on a film of that nature, and I wanted the audience to believe that it could happen, so I tried to present it in a newsreel fashion. I wanted the story to seem rather everyday, to make it frightening, and tried to shoot it like a documentary. We used a lot of hand-held cameras to achieve certain shots. It certainly was a far cry from comedy.

Fang: Hammer's films were always low-budget. I imagine that factor imposed a number of restrictions.

Guest: Yes, it did. But on the other hand it provided an enormous groundwork of having to think quickly and deeply. It really was a case of necessity being the mother of invention. The fact that we worked on miniscule budgets and tight schedules was a great training ground.

Talking of restrictive budgets, I remember the last days of *The Creeping Unknown* posed some problems. We were going to film the final scene where the monster takes over Westminster Abbey, and Tony Hinds told me that Jack Warner, who played the police inspector, wouldn't be available for the shooting because they couldn't afford him. I told Tony that it was ridiculous, the character had been in the film from the start and that it was down in the screenplay that he was present in the last scene. We couldn't shoot it without him. But Tony said no, so I ended up paying Jack's fee out of my own pocket to get him in on the set for the shots needed, which was a silly state of affairs.

Fang: I hope they paid you back.

Guest: They did. They were horrified when I did it. But it demonstrates just how limited their money was.

Fang: Even though some plot elements have dated both *The Creeping Unknown* and *Enemy From Space*, the sequel, they

Perhaps Guest's most chilling movie was *The Day the Earth Caught Fire*. Here Edward Judd and Janet Munro walk the wasted, broiling streets as the earth moves ever closer to the sun.

PHOTO: © 1962 UNIVERSAL

The first Hammer horror film, directed by Guest in 1955.

ART: © 1956 UNITED ARTISTS

stand up well today. Did you enjoy making them?

Guest: Yes, although I haven't seen either of them for several years, so I can't say whether or not they have lost their original strengths. I last saw *The Creeping Unknown* at a fantasy festival about seven years ago and it seemed fine to me at the time. *Enemy From Space* was never a favorite of mine, though.

On that film I think we were digging too deep to try to achieve the same thing, perhaps pushing our luck. It was rather gimmicky. The first film was linear in its dramatic direction and worked very well. The second one with the aliens trying to colonize the Earth was a bit too complicated and convoluted for its own good. Personally, I don't like it at all. But it's not a bad film.

Fang: Following *Enemy From Space* you made another film based on a Nigel Kneale television script, in this case *The Creature*, also originally made by the BBC, but released as *The Abominable Snowman* by Hammer. Despite a solid performance by Peter Cushing it has dated considerably. What are your feelings?

Guest: I didn't like it, even then. If the budget had been larger and we'd had the opportunity to go and make it on location it would have been a far better picture. We were tied by the lack of money and the limited locations we could create in the studio. It wasn't sufficiently convincing. For that sort of film the budget was totally inadequate.

Fang: Wasn't some of the film shot in the French Pyrenees?

Guest: Yes, we went off for a few days to shoot long shots of doubles roped together for the expository mountaineering scenes. Climbing and that sort of thing. But we didn't have any actors present, and that would have made a great difference. There's so much I could have done with that picture. [shrugs]

Fang: During the late 1950's Hammer planned an adaptation of Richard Matheson's *I Am Legend* and you were set to direct. Why was it never made?

Guest: Censorship trouble, I believe. I had the project for a long time and did a treatment and breakdowns for the script. Then it was called off. I can't remember the exact details, but I'm sure the opposition came from the American censors, not the British, which is unusual. Wasn't it eventually filmed?

Fang: Yes, on two occasions. First by the Italians in 1962 as *The Last Man on Earth* with Vincent Price, and second in 1971 as *The Omega Man* with Charlton Heston.

Guest: Ah, yes, I remember. I hear they weren't very good though. It is quite a horrific book so I can see why it was never made when Hammer suggested it. Still, times change.

Fang: *The Day the Earth Caught Fire* (1962) was not a Hammer film, neither is it a conventional horror movie, but it did have a frightening quality and several scenes were straight out of a nightmare. There's a rumor it's going to be remade.

Guest: I have been approached about the project by a company whose name I won't mention, to adapt it into a four-hour television special, which I'll also direct if it goes ahead. The company wanted me to update it, injecting an ecological element that's very topical. I've said yes, but until a deal is arranged I can say nothing more about it.

Fang: How does it feel to be working for Hammer again after all these years, albeit with a new producer?

Guest: It's strange really, especially as I used to know Roy Skeggs when he was the accountant at Hammer. But it hasn't changed that much, in fact it really is just like the old days; the budgets are low, the schedules extremely tight—we had 13 days to do each film—yet the scripts are superb. It's great. Only the scripts were never written to be shot in 13 days. If you're going to do a film in 13 days your screenplay should be tailored with that in mind. All the scripts were written long before it was decided that they would be made in such short time, yet they've all turned out extremely well. I enjoyed the experience enormously, regardless of the fact that it was so demanding.

Fang: The new series of films are not specifically horror but the three you have directed all deal with the supernatural to some degree. Why have you never made a gothic horror movie?

Guest: I had a contract a few years ago to adapt and direct Jules Verne's *The Carpathian Castle*, which was the only horror story he ever wrote, and that would have been my first. I wrote the screenplay and everything was set but unfortunately the company financing the project col-

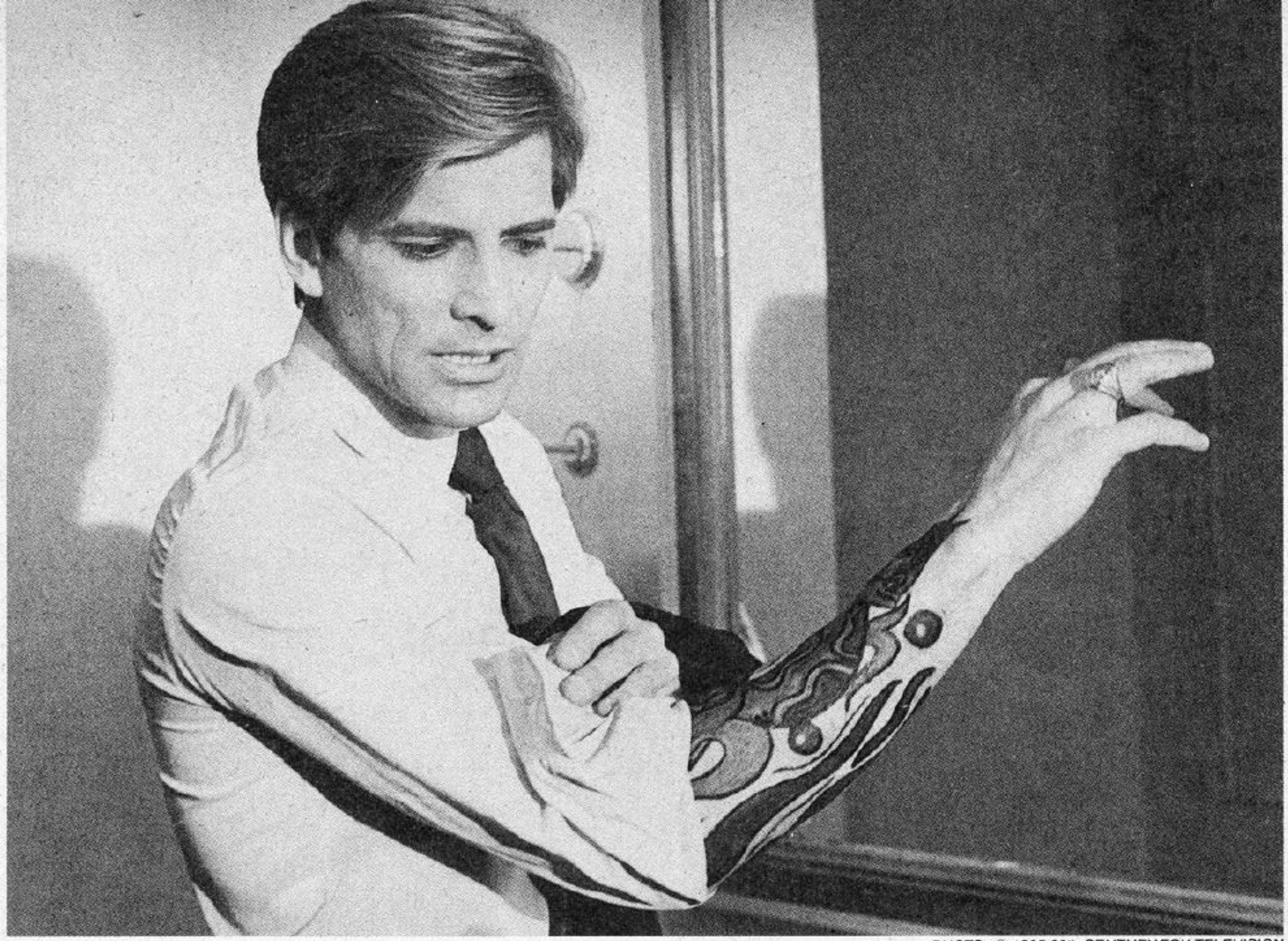


PHOTO: © 1985 20th CENTURY-FOX TELEVISION

Dirk Benedict stars in *Mark of the Devil*, the Guest film now broadcasted by Fox Mystery Theatre.

lapsed, which came as a disappointment to me as I was very keen to do it.

Verne was a great admirer of Edgar Allen Poe and he decided one day to write his own novel dealing with the themes Poe wrote about. I've been informed the book is still a bestseller in Europe. The story tells of a doctor who falls in love with a beautiful opera singer, who has a heart attack on stage. He obtains her body and attempts the first heart transplant in his castle laboratory. The transplant is not a success and the doctor ends up murdering some of the local villagers so he can use their hearts to keep the girl alive. I brought the story forward a few years, but it's the nearest I've ever come to making that sort of film.

Fang: Could you tell us some more about the new Hammer films?

Guest: *In Possession* was the first one I directed. It's a strange story dealing with the paranormal, and concerns a couple who are leaving their apartment in London. They have moved out all the furniture and are preparing to spend their last night there. During that night the girl gets up to go to the bathroom and is frightened to find the place furnished in an Edwardian style. Events like this continue to happen during the night—the husband sees it too—but the goings on get increasingly disturbing, particularly when they witness a man murdering a woman in the bath tub. There's a lot more to the plot, but I won't give the ending away. It's very unusual, I think, and potentially absurd, so I tried to inject as much realism as possible into the proceedings.

Tattoo has been retitled *Mark of the Devil* and is about a charming con man, played by Dirk Benedict, who murders a certain Mr. Lee, a pawnbroker who also happens to be a tattooist, when he desperately needs money. As he fights with the pawnbroker, Benedict is pricked with a needle. Some very strange things start to occur to the character after this incident, and he becomes involved with a voodoo cult in an attempt to save himself. It's a bit convoluted but not bad.

The final one I made is called *Child's Play*. It stars Mary Crosby, Bing's daughter, who is still trying to live down the fact that she shot J.R. in *Dallas*. Mary's an extraordinarily talented person and I feel it's a shame she's not taken that seriously as an actress. As for the story, well, I don't quite know how to describe it. Again, it's unusual, and features a family that wakes up one night to find their house surrounded by an impenetrable wall. The film follows their attempts to escape. Like all the stories in the series, there's a sting in the tail.

I enjoyed making them, regardless of the pressure enforced by the tight schedules, and it's nice to be back working for Hammer once again.

THE FANGORIA RECORD SHELF!

NEW RELEASES! Music from the Fango film of the year, *Evil Dead!* Carpenter's score for *The Fog,* at last on disk! Decadent vampire riffs from *The Hunger!* And a-maize-ing music from *Children of the Corn!*

ROMERO COMPLETE! Because you demanded it—*Night of the Living Dead!* Sensitive vampire tunes from *Martin!* Finger-poppin' zombie Italo-rock score of *Dawn of the Dead!* Music to read comics by from *Creepshow!*

CARPENTER QUARTET! Music for his pre-seminal work *Dark Star*—includes precious dialogue! *Halloween! Halloween II!* And *Escape from New York!*

PIRANHA: Pino Donagio's music for fish-fiends and fish-food from Joe Dante's pre-seminal work!
DRESSED TO KILL: Michael Caine in a dress—pretty scary! More Donagio!
MAD MAX: Brian May's music for an uneasy future!
THE ROAD WARRIOR: May's incredible score for *Max's* incredible sequel!
THE BURNING: Former Yes-man Rick Wakeman burns up the keyboards!
VIDEODROME: A well-Renn-dered score by Howard Shore for Cronenberg's weirdest!

THE ISLAND: Ennio Morricone's score for the ultra-violent adventure film!
BLOODLINE: A worthless Audrey Hepburn movie—but the score's by MORRICONE!
WARHOL'S FRANKENSTEIN: A lush, romantic score by Claudio Gizzi for the camp-gore-3D classic!
WARHOL'S DRACULA: Gizzi strikes again in the inevitable follow-up!
PHANTASM: Nightmare music from the Don Coscarelli film!

THE SWORD AND THE SORCEROR: Barbarian music!
INSEMINOID (HORROR PLANET): Richard Gordon's alien terror!
SWAMP THING: Music to romp in the swamp by!
MUSIC OF ALBERT GLASSER: *The Cyclops, Amazing Colossal Man,* many more!
IT'S ALIVE 2: Bernard Herrman's final score, for Larry Cohen's mutant baby epic!

Send Your Order To

FANGORIA
RECORD SHELF
STARLOG PRESS
475 Park Avenue South, 8th Fl.
New York, NY 10016

ALL RECORDS INCLUDED IN THIS AD ARE LIST-PRICED AT $9.98. OUR READERS ARE ALLOWED SPECIAL DISCOUNT RATE OF $8.98 PER RECORD!

- ☐ EVIL DEAD
- ☐ THE FOG
- ☐ THE HUNGER
- ☐ CHILDREN OF CORN
- ☐ NIGHT OF LVG DEAD
- ☐ MARTIN
- ☐ DAWN OF THE DEAD
- ☐ CREEPSHOW
- ☐ DARK STAR
- ☐ HALLOWEEN
- ☐ HALLOWEEN II
- ☐ ESCAPE FROM NY
- ☐ PIRANHA
- ☐ DRESSED TO KILL
- ☐ MAD MAX
- ☐ ROAD WARRIOR
- ☐ THE BURNING
- ☐ VIDEODROME
- ☐ THE ISLAND
- ☐ BLOODLINE
- ☐ W'S FRANKENSTEIN
- ☐ W'S DRACULA
- ☐ PHANTASM
- ☐ SWORD AND SORCEROR
- ☐ INSEMINOID
- ☐ SWAMP THING
- ☐ IT'S ALIVE 2
- ☐ ALBERT GLASSER

Include $8.98 PLUS POSTAGE for each record ordered.

Make checks payable STARLOG PRESS
Payment in US funds only!

POSTAGE AND HANDLING CHARGES:
USA—$2.00 each record
CANADA—$3.50 each record plus $1.00 for each additional record.
OTHER FOREIGN—$4.50 each record.

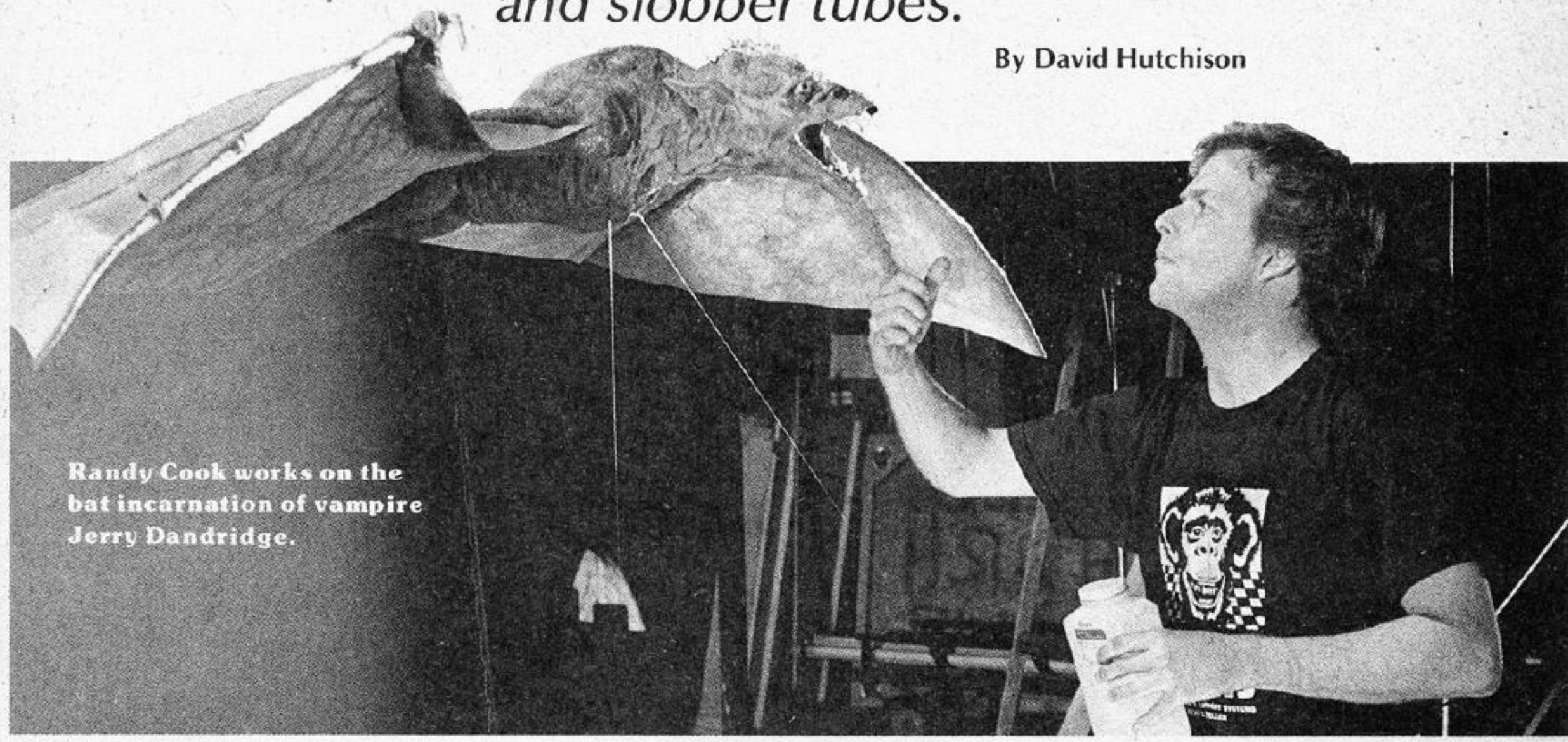
Total for records: _____
Total postage: _____
Total amount enclosed: _____

Name _____
Address _____
City _____
State _____ Zip _____

A Vampire's Brew of TERROR

Randy and Steve Johnson on their Fright Night *FX. From demon bats and werewolves to melt-downs and slobber tubes.*

By David Hutchison

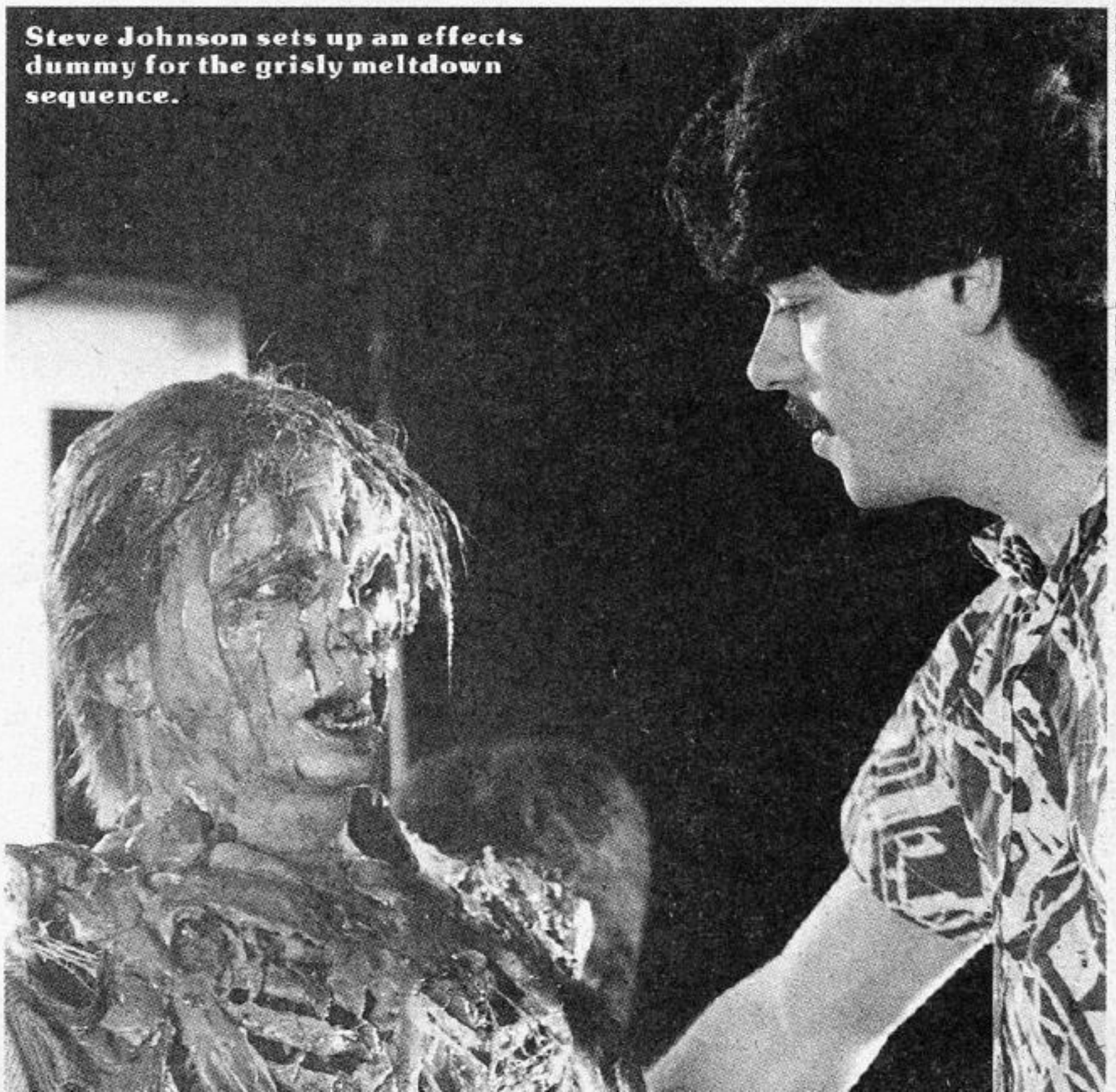


Randy Cook works on the bat incarnation of vampire Jerry Dandridge.

EDITOR'S NOTE: By now most of you have had the chance to see Tom Holland's *Fright Night*, which means that we can feel safe in running a creature-effects story without spoiling the picture's well-timed jolts.

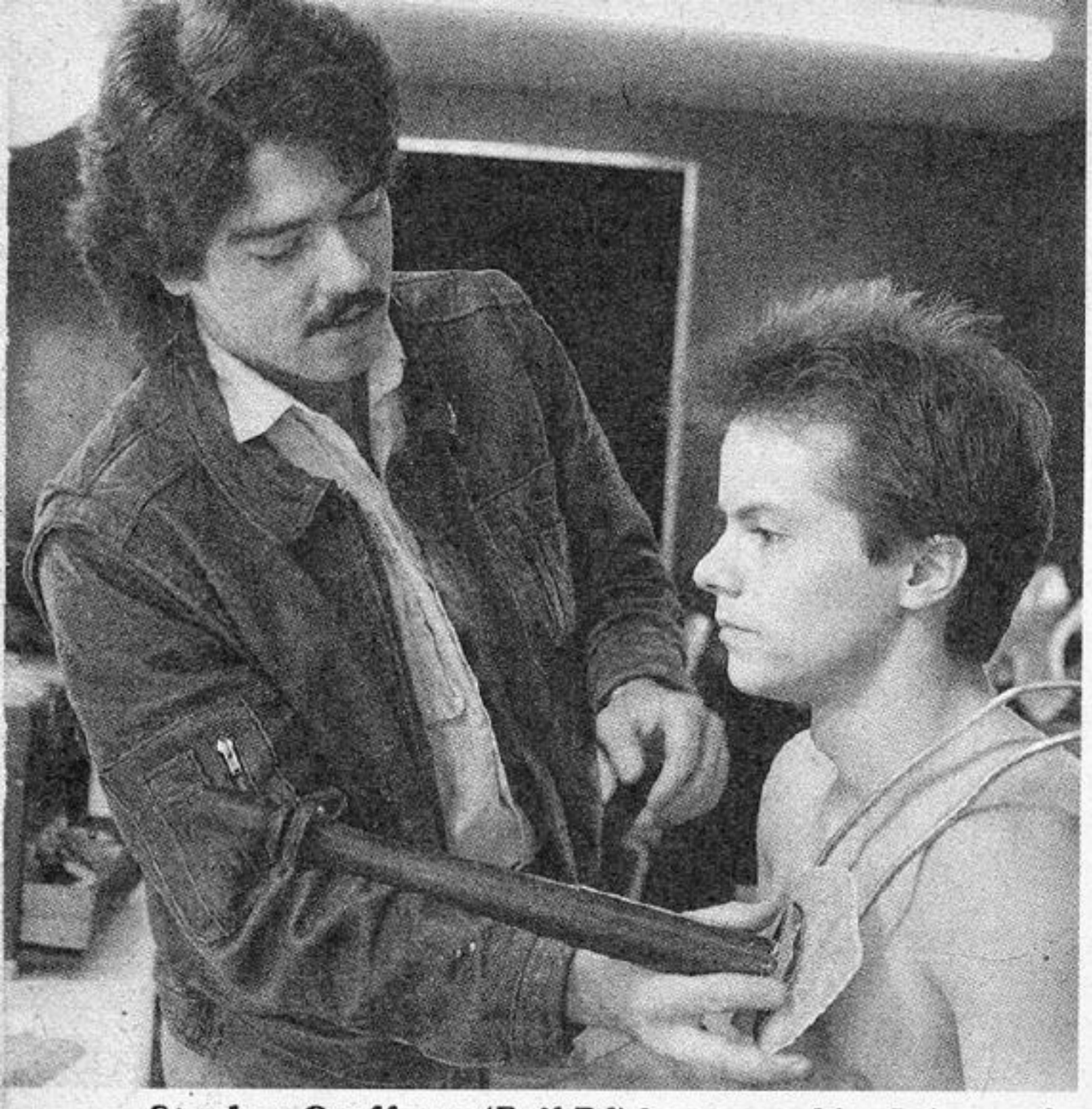
As part of Richard Edlund's crack Entertainment Effects Group, Randy Cook and Steve Johnson have been credited with the design and creation of *Fright Night's* many creatures, a job that also includes all the various transformations and melt-downs that these creatures are subjected to. (Stories on Cook and Johnson's contributions to *Ghostbusters* can be found in Fangos #39 and #41 respectively.)

As is the case with any large effects assignment, the monster creations for *Fright Night* required the coordinated effort of a sizeable crew. Cook and Johnson wish to give due credit to their Creature FX Shop crew: Rob Cantrell, Dale Brady, Craig Caton, Makio Kida, David Matherly, Richard Ruiz, Steve Neill, Ken Diaz and Jack Bricker. They also have much praise for Mark Wilson, their shop's first technician; Bob Cole and Bill Sturgeon, who worked on effects mechanisms; and Thaine Morris, the film's



Steve Johnson sets up an effects dummy for the grisly meltdown sequence.

ALL PHOTOS: © 1985 COLUMBIA PICTURES



Stephen Geoffreys (Evil Ed) is prepped by Johnson for his impaling scene. Right: The effect on screen.

mechanical effects supervisor.

The following interview was conducted while *Fright Night* was still in production.

FANGORIA: One of the major effects sequences in *Fright Night* is the transformation of the werewolf back to its original form, Evil Ed. How do you think this transformation compares to, say, *The Howling*?

Steve Johnson: It's real different because it's asymmetrical. Everything since *American Werewolf in London* has just been chango-pieces; they've been stretching mechanical pieces on-set. So, I figured we'd make it asymmetrical; he'd be changing unevenly. He's more human on one side, but he's got a long skinny dog neck. He's got a hunchback on one side, and, at times, he's got one wolf-leg. And he's got this long, spindly arm that's worked with a rod, while his real arm is tied behind him.

Randy Cook worked on designing bat features into the "ticked-off" makeup for Chris Sarandon.

Another thing—since it's asymmetrical in its look, and if you're showing inserts of changing extremities, why should you use the same technique for each change? So, if we see a foot changing and then we see a hand changing, we use different techniques. Besides changing at different rates on different parts of the body at different times, it's happening in different ways too.

Randy Cook: The way this effect, and other effects, are integrated in this film is also different. The picture-makers who made the original stretcho-piece effects were really in love with what these things could do. As a consequence, one saw a series of fairly clinical shots of limbs growing, faces stretching, and balloons bulging under brows. This *Fright Night* transformation sort of takes that all for granted, and doesn't stop the show while this stuff is going on. This scene is not meant to say, "Okay, we're going to dispense with the plot for the next four minutes while you watch this really marvelous special effect." The special effects are going on while the story is going on, and they're integrated pretty well into the picture.

Johnson: Another different thing, too, is that the director is really good to work with. Tom Holland listens to us, he respects us, and he's smart enough to know that he hired experts to do a certain job. He's not so insecure that he'd feel like we were stepping on his toes when we suggest something. So, a lot of our ideas have really gotten through. Also the fact that Holland is an "actorish" director—he used to be an actor—makes a lot of our stuff come off a lot better. He was really concerned from the beginning that our creatures "act". He was on the set when we shot the second-unit effects stuff and he actually directed it. And you need a director for a puppet. People seem to think you don't, but you do.

Cook: He realizes that these puppets are characters.

Fang: Could you describe how the werewolf transformation was shot?

Johnson: We shot the stuff here in the shop for the changing of the wolf. We altered the set so the actor can put his legs through it, out of sight, and we could just deal with the effects legs that look totally inhuman.

We made a control board and we attached about 15 bladders to it; bladders not only in the head, but in the shoulders too. And the werewolf had little slobber tubes; we ran slime out.

Cook: We were spitting in a jar for days and days to get those slobber tubes ready and running! It demanded a lot of intensity.

Fang: A usually laughable effect in just about every vampire movie is that moth-eaten bat that they fly in on a fishing pole.

Cook: We tried to do something with the bat that's a little more fantastically-oriented than just your standard flapping mouse—you know, as you say, the Universal bat-on-the-line. We decided to do

something a bit more horrifying and non-bat-like, that maintained the impression of a bat but was different, and also retained about the same amount of mass as the guy [Chris Sarandon] had. Instead of shrinking down to Chihuahua-size to take off, he's still shifting his shape, while still retaining most of his mass, so we've got something with about an eight-foot wingspread. And a very, very unpleasant disposition.

We've also done a makeup on the actor when he sort of loses his composure and begins to decompose; he looks sort of like the bat-sculpture. It's a *Nosferatu*-type approach on Chris Sarandon which retains certain elements of the bat's look.

I originally wanted to do a caricature of the actor in the bat, but the bat was the first thing that was sculpted here, even before the leading man was chosen. So, unfortunately, we had to work sort of back-asswards on that. It was not the ideal situation, but I think we did all right with it. I've been making rubber appliances to put some of my puppet's features onto Sarandon. Anyway, it's a little different.

Johnson: Tell him how the bat rig works.

Cook: It's a marionette on a track. The biggest problem was one of speed. The down-flap of the creature's wing is too fast. Plus, when it's free-falling it loses control when you catch it and attempt to pull it back up again. So, what we did was go through the bat's motions very slowly, and then speeded it up. You can't get the necessary speed in real time without

The meltdown of the vampire-henchman Billy Cole (Jonathan Stark) was the one sequence in the film in which Johnson and Cook went all out for a gruesome effect.

The "asymmetrical" transformation of Evil Ed.

Two stages of the spectacular destruction of the vampire.

shaking it and making it go crazy.

Fang: A favorite effect from Hammer's vampire films was the use of contact lenses to give Chris Lee red eyes. What sort of lenses did you use in *Fright Night*?

Johnson: The lenses were made by Doctor Greenspan. There's around seven pairs of them in the film. I've painted them all myself. The first idea was that the vampire's eyes should glow. It turned out they didn't have the money to do this effect optically with rotoscoping. So I designed these lenses so they'd kick back as much light as possible. I painted them with day-glo colors, enamel paints and actually laminated iridescent powders and glitter onto them so they really do kick back a lot of light.

Fang: To most actors, wearing a contact lens is like wearing a potato chip under your eyelid.

Johnson: It is, but all these lenses are laminated inside, so it's really smooth. And they're buffed on the outside; we sent them back to the doctor to buff them.

Fang: The most gruesome effect in the movie would seem to be the disintegration of the vampire's henchman.

Johnson: Yeah, it has a real putrefying look. We swabbed it with chemicals and did internal things with cables, pulling parts of the face away and down in different places.

The head has a real skull in there. The parts of the head are operated by hand, the mouth movement and tongue movement and so on. And besides just having the skin slide off of it, we made it as though it's melting from within.

Swelling up with the chemicals, we found, works really nice. It's similar to Dick Smith's method used for that snake-bit head in *Spasms*, except we did other things besides just swelling it; we pulled it around and screwed around with it in other ways. We colored the chemicals, for instance. If you put enough coloring in, it looks really nice pumping it from behind, because you start getting little blotchy areas breaking out all over the face before it starts to swell. It's real nice.

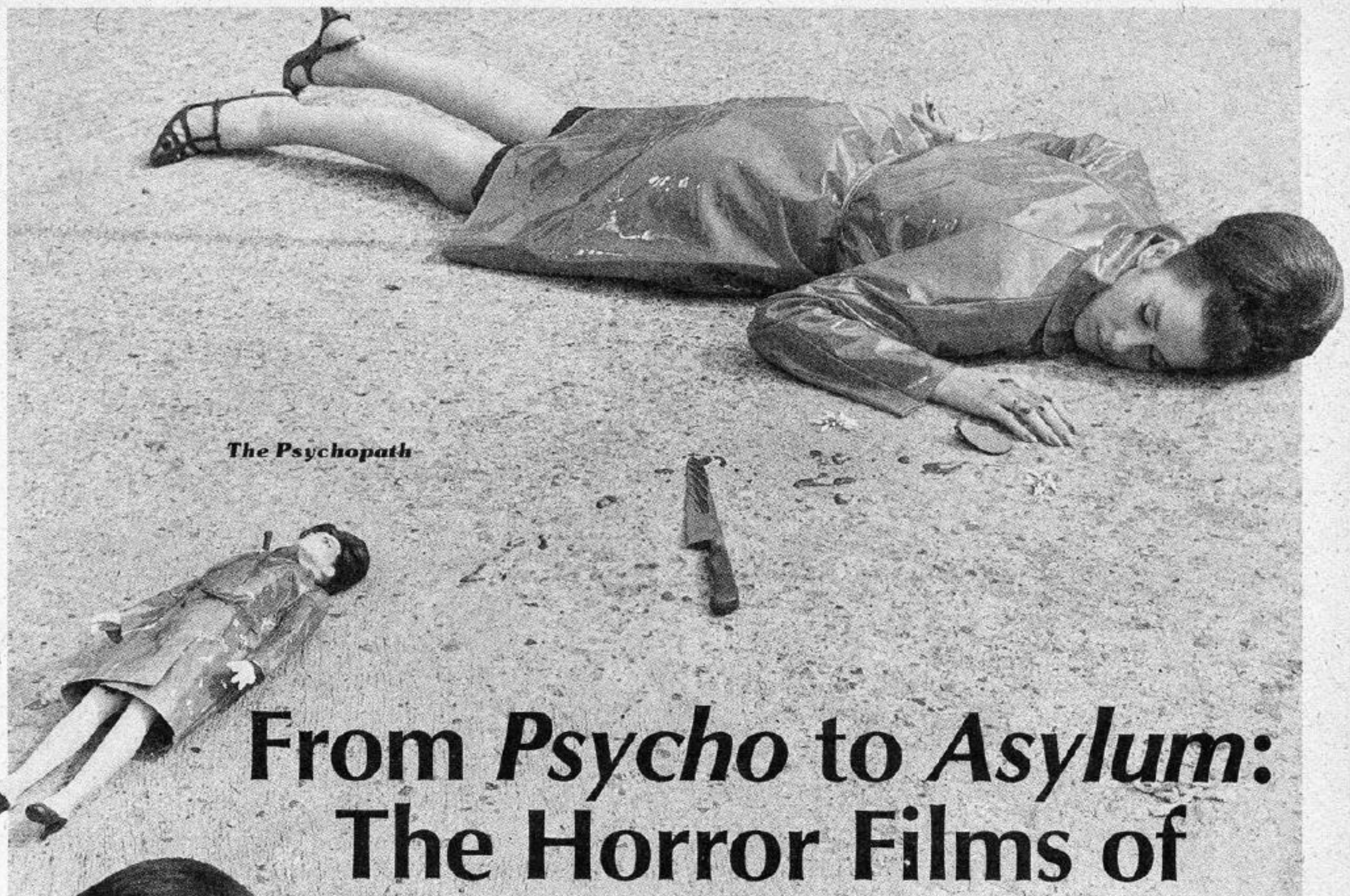
That is the one scene in the film where Holland wanted the audience to be grossed out. All the way through, he's been really against the idea of us making anything disgusting, except for this one melt-down sequence, and that's probably because you're supposed to really hate this guy.

Fang: How would you characterize the effects of *Fright Night* overall?

Johnson: They're amazing, and they're something you would not want to look away from, except maybe, once again, for the Billy Bones melt-down thing. Even the transformation at the end where the vampire, Chris Sarandon, is burning is kind of fantastic because it's one face changing into another.

Cook: Yeah, it is more fantastic than repellent, on the whole. Which is a nice change.

PHOTO: © 1965 AMICUS PRODUCTIONS



From *Psycho* to *Asylum*: The Horror Films of Robert Bloch

The creator of Psycho *on his writing escapades behind the camera.*

By Ron Leming

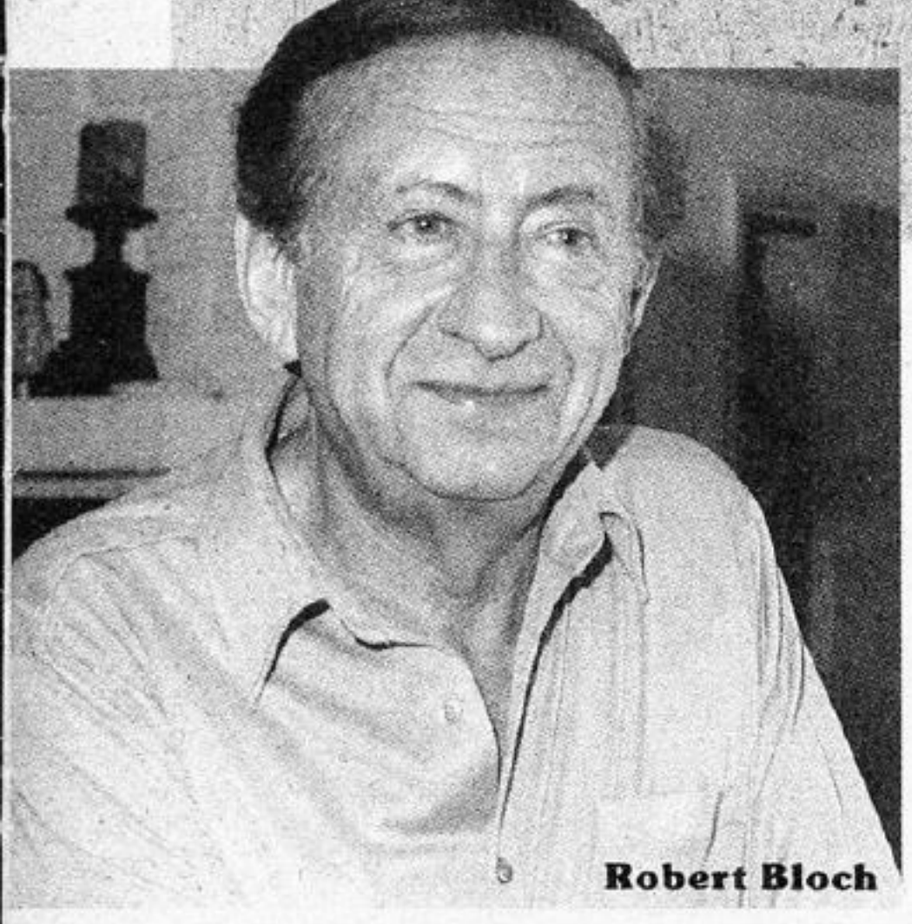

Robert Bloch

PHOTO: COURTESY OF ROBERT BLOCH

Robert Bloch's screenwriting career is often overshadowed by Hitchcock's potent adaptation of Bloch's novel *Psycho,* but the acclaimed horror author has contributed for many years to many films. Movies made from Bloch screenplays have ranged in quality from the ill-conceived and much tampered with remake *The Cabinet of Caligari* (1962) to an entertaining string of all-star Amicus anthology features. Many of his Hollywood experiences have not been satisfying, but the horror-novel and short-story master has retained his wry sense of humor through it all.

The ever busy Bloch took a breather to answer the following questions in between convention stops in Paris, Vancouver and Milwaukee. The 68-year-old author is currently finishing a short story, an article and treatments for two novels.

FANGORIA: Over the years, you have worked extensively with Milton Subotsky. What was it like making films with him?

Bloch: Together, Milton Subotsky and Max Rosenberg formed Amicus Productions and, for them I did *The Psychopath, The Deadly Bees, Torture Garden, The House that Dripped Blood* and *Asylum*. All were written by me, here in the States, and produced in England—along with my story, "The Skull of the Marquis de Sade", which was adapted and filmed as *The Skull.*

I first met Milton in 1965, on a visit to London with my wife. At this time Amicus was already making *The Psychopath* and we went out to Shepperton Studios one day to watch a bit of the filming. I was later a guest of Milton's—learning how knowledgeable he was concerning the fantasy and horror field. Max was equally conversant with the genre, but devoted most of his time to production and distribution problems. It was Milton who usually wrote a premise for a "focus story" which served to introduce four stories of mine which I'd then adapt and incorporate into the over-all narration.

The Psychopath—which I'd titled *The House of Dolls*, as I recall—was an original of mine, and due to budget limitations and other factors, it underwent other changes as well as the altered title. *The Deadly Bees* was my script version of H.F. Heard's fine novel, *A Taste for Honey*—again I had another title and another concept. I wanted to stick more closely to the plot of the classic book itself, and wrote the leads for two friends of mine who greatly enjoyed working with one another—Boris Karloff and Christopher Lee. But again, the budget interfered: there was no money for two stars of such magnitude. And the direc-

tor brought in another writer to "modernize" the story—while Milton and Max were away in Europe. The result certainly disappointed me, and I'm told it disappointed Milton and Max, too, but when they returned the production was set to roll and it was too late to return to the original screenplay.

Fang: You mention that Amicus rewrote your script, and I know from past comments that this has presented some problems during your career. Would you care to say anything about that practice?

Bloch: Amicus wasn't the only practitioner of this delicate art. The worst job was done by Roger Kay, who produced and directed *The Cabinet of Caligari*, and decided he'd like to have the writing credit as well. With the aid of an accomplice he perpetrated a complete change in dialogue which utterly ruined what just might have been an interesting and suspenseful film. What he didn't know is that rewriting dialogue doesn't entitle one to screen credit, and much to his dismay his name never appeared as an author of the script. After what he did to it—behind my back, needless to say—I would just as soon have let him take the credit, which is to say, the blame. But Samuel Goldwyn, Jr., strongly advised me not to do it, lest this set a precedent for other would-be credit claimers.

Fang: What some of our readers might not know is that you've also done a bit of dabbling in radio shows. How did that start?

Bloch: My story, "Yours Truly, Jack the Ripper" was dramatized on the *Kate Smith Hour*, with Laird Cregar in the starring role. Subsequently, it appeared in other versions on the *Molle Mystery Theater*, *X Minus One*, etc. And in 1945 I was approached by producer Johnny Neblett and asked to do my own show for syndication—adapting thirty-nine of my stories for a show which I titled *Stay Tuned for Terror*.

Bankrolled by Berle Adams, then an agent in Chicago, and directed by Howard Keegan—who had also directed *Lights Out*—the series was made in the old WMAQ studio in the Windy City. I came down from Milwaukee every week in the winter of 1945 while we were in production, huddling with the crew, making on-the-spot changes, okaying or suggesting music-over for the organist, and making a general nuisance of myself as I learned the ropes.

PHOTO: © 1966 AMICUS PRODUCTIONS

Bees in the bathroom! Suzanna Leigh tries to ward off some stealthy insects with a bath towel in Bloch's *The Deadly Bees*.

Bloch was pleased with his treatment by Hitchcock during the making of *Psycho*. His *Psycho II* experience, though, is another story.

Since then I've done no radio scripting—although many of my stories have been read or adapted for radio in Europe, Africa and the Middle East. "Yours Truly, Jack the Ripper" still turns up to this day in places as varied as Israel and South Africa.

Fang: *Psycho* is certainly your best known work. To what do you attribute its long term impact and its ability still to frighten?

Bloch: *Psycho* worked because the story was right for the time and Hitchcock contributed so much to the psychological impact of the film. While mass-murder has now become such a commonplace that it can scarcely shock or surprise us to such a great degree today, I brought other elements to my story which still touch nerves—hints of incest, the distressing notion that perhaps a boy's best friend may not necessarily be his mother, and the overall message that we may not always know our neighbors as well as we think we do; the most commonplace people in commonplace surroundings can sometimes offer unexpected menace.

Fang: You wrote *Psycho II*, which was an adventurous novel, as sequels go. But you didn't write the screenplay. Why?

Bloch: I wrote *Psycho II* as a novel before there was a screenplay—or, indeed, any intention on Universal's part to do a film. They acquired the rights when they bought the property from Paramount, but I owned—and do own—the literary rights. When I decided to do a novel expressing my feelings about splatter films, which was *Psycho II*, my agent urged me to show the completed section to the studio as a common courtesy.

They loathed it. The mere idea of criticizing their bloodbath tactics was abhorrent to them, and I was told they had no intention of doing a sequel to *Psycho*, let alone my story (which, incidentally, they could have used free of charge, according to one interpretation of the original contract). But when advance notices of my novel generated publicity here and abroad, some resident genius suddenly had a great idea. "Let's make *Psycho II*!" he cried, thus demonstrating both his creativity and his ability to count.

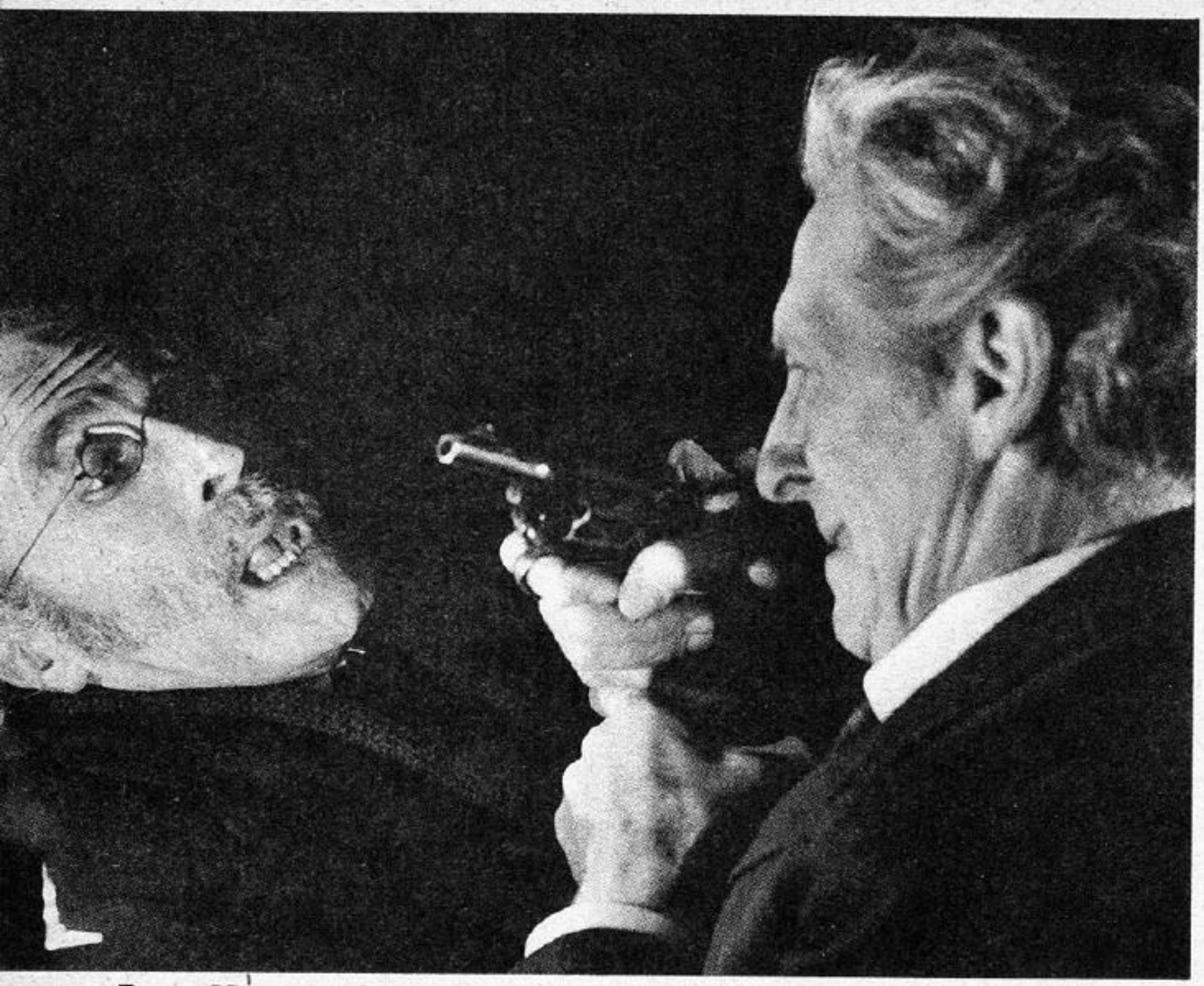
Needless to say, I wasn't a part of the team—nor was I invited to a screening. In spite of my absence, the film did very well, and new mathematical geniuses have arisen to announce the coming of *Psycho III*.

Fang: Any memories of working with Hitchcock?

Bloch: Hitchcock seemed to me a most intelligent man, but though he offered me a contract to collaborate on an original story and subsequent screenplay, I backed off after learning we must "mutually agree" on a story before I began to get paid. You see, Hitch served lovely luncheons in his luxurious offices, and kept the tape-recorder going during story discussions over the wine and catered entrees, but he could afford to do so for a year if necessary—whereas I had to make a living. So I voluntarily surrendered the privilege of working with Hitch, but he left me with the impression of being a master raconteur as well as a filmmaker. And he did give me credit for *Psycho*—in interviews and in print—which is more than many so-called film historians have done. For this I am understandably grateful.

Fang: Have you ever had any desire to direct or produce films, rather than just write them?

Bloch: No, I have never had the desire to produce or direct. I'm well aware that this is the best—perhaps the only—way in which a writer can protect his work. But I lack the stamina to contend with 18-hour days for months at a time, and



Barry Morse and Peter Cushing settle a business arrangement in *Asylum*, an Amicus anthology thriller that Bloch generally liked.

I'm not adept at cajolery or the bullying of actors and film crews, nor skilled at the intrigue which frequently seems a part of the relationships with studio executives.

Fang: Are you planning on working on any of the new anthology shows scheduled—the new *Twilight Zone* or Spielberg's *Amazing Stories*?

Bloch: I don't know if I'll get involved in any of the new shows. *Darkroom* disappointed me; even Curtis Harrington's direction couldn't atone for other deficiencies in production. Perhaps it's best for me to wait and see how well the planned series measure up to their titles.

Meantime I've got six short stories to write and requests for two novels. In addition there are no less than three collections of my stories presently in various stages of preparation, and two books about my work are scheduled for publication this year and next.

Fang: It would seem that your favorite subject, Jack the Ripper, would be a natural for a quality splatter film. And there is your most recent book, *Night of the Ripper*, which no one has acquired film rights to. Would you consider doing a splatter movie? Or an adaptation of a Lovecraft story, most of which have been filmed atrociously? What does Robert Bloch want to do?

Bloch: No, I wouldn't do an out-and-out splatter movie, but I would do a Lovecraft story. My own personal favorite projects would be films of my Hollywood silent-movie novel, *The Star Stalker*, and Fritz Leiber's very impressive SF-fantasy, *Gather Darkness*. Kubrick once asked me for a suggestion and I told him about Fritz's book. Instead he went ahead and made *Barry Lyndon*. He should have stayed in bed.

Fang: Do you have scripts that haven't been produced?

Bloch: Yes, like just about everybody in the business, I've had a number of unproduced efforts; only one out of every 10 scripts ever reaches the screen, and while my average is by no means that low, there are some projects over the last 25 years which didn't get filmed for one reason or another. They include *The Merry-Go-Round*, an adaptation of Bradbury's "Black Ferris"; a John D. MacDonald novel that eventually was done in another form as a TV movie; my own, *Night World*, aborted when its producer lost confidence, and then his job, after MGM went under new management; *The Day of the Comet*, based on H.G. Wells' story and intended as a TV film or miniseries, and *Berg!*—both for George Pal. The former was shot down when Paramount learned of Irwin Allen's *Meteor* being made (it bombed badly, by the way) and the latter was lost when American International was taken over by Filmways. My last assignment, last year, was for Tri-Star—an expensive undertaking based on Poul Anderson and Gordon Dickson's short-story series about Hokas. Once again, as happens so frequently, a shake-up in Tri-Star management aborted the picture. Win a little, lose a little, that's the name of the game.

Fang: What are the least favorite and most favorite of your films?

Bloch: My least favorites are Caligari and *The Deadly Bees*, both of which were "improved" past all recognition, and deservedly ignored by audiences and critics alike. My best work consists of about 20 minutes of *Strait-Jacket* and the first episode of *Asylum*; both were filmed shot-for-shot, exactly as I indicated in the scripts, without any directorial changes.

Fang: You lived only 29 miles from Plainfield, Wisconsin, when the infamous Edward Gein's crimes were discovered. You used the premise of his crimes and his dementia in *Psycho*. He has since been portrayed in *Texas Chainsaw Massacre* and other movies. Do you think a movie about his life might be made, since there are rumours that Dan O'Bannon and R. Alain Everts are collaborating on a book about him? And why do you think he had such an impact on popular American culture, at least in terms of film?

Bloch: I don't think Ed Gein offers much of a subject for a film apart from what has already been done in that area. The actual character is scarcely appealing or even a suitable subject for clinical consideration. He was a dull and colorless little nobody except when in his maniac phase, and we have already seen portrayals of that. As for his impact on America in the late 50's—he emerged at a time when mass-murderers were still exotic specimens in our country, and the realization of his presence was fresh and frightening. I don't think many people ponder the psychopathology of mass murder today—the audience is only interested in S&M onscreen, or a series of meaningless body counts.

Fang: What are *you* afraid of, Bob?

Bloch: What am I afraid of? People—animals—insects—micro-organisms—accidents—natural disasters—unnatural disasters—war—fire—physical deterioration and infirmity—senile dementia—death—life—you name it and I'm scared of it. And thank Heaven, for if I wasn't, what would I have to write about?

Fang: What are your future plans?

Bloch: When my first novel, *The Scarf*, was published, it drew reviews in psychiatric quarterlies and similar publications; one of the responses I received was from a shrink named Edmund P. Bergler M.D., who told me he was doing a book about writers and their neuroses, and asked me to respond to a number of questions. When the book appeared I learned that his major thesis was, in effect, that all writers are either neurotic or psychotic.

This disturbed me a bit at first—until I realized that Dr. Bergler himself had written nine books...

My future plans? To go on writing, of course, as long as there is an audience of readers and/or viewers for my work. I've been at it professionally now for 51 years—damned if I'll quit now and start all over again as a plumber!

Freddy Krueger's back
—and it looks like
he's become a leg man.

Freddy's Revenge!

Freddy Krueger, returns for another Nightmare on Elm Street.

By Marc Shapiro

Jack Sholder obviously isn't in a bargaining mood as he grudgingly settles into his director's chair on the cramped studio set of *Freddy's Revenge*, the sequel to *Nightmare on Elm Street*.

"You've got five minutes," jokes the tall, scholarly looking Sholder as the interview begins. But the director's impatience is not strictly for laughs for, as the conversation progresses, it becomes evident that Sholder isn't as interested in answering questions as he is in looking past the interviewer at preparations for one of *Nightmare II's* grislier scenes; a bloody impaling by Fred Krueger of one of the film's principals.

What Sholder sees is a beehive of activity amid dim lighting and false-front interiors. Special effects man Dick Albain is wandering around the set with Fred's infamous razor-knife glove, looking for gaffer's tape to tighten a couple of loose appendages.

Writer David Chaskin stands off to one side, hands folded across his chest and smiling—lots of smiling. And no wonder, for Chaskin, after nearly 15 years of banging his head against motion-picture doors, is making like a proud father as he witnesses the birth of his first filmed script.

Freddy's Revenge is nearing the end of its seven-week shooting schedule in and around Los Angeles. The film, starring Clu Gulager, Hope Lange, Mark Patton and Robert Englund, is turning out to be a mystery of sorts.

Nobody's willing to spill the beans on budget although the neighborhood of $3 million did get a nod out of Sholder. Another tough nut to crack is any specifics of the film's special effects. You get fragments on the set of "lots of explosions and fire" and talk of a "pool party scene" that is cut maddeningly short.

But, according to director Sholder, one thing is certain.

"People better get a lot of sleep now because they won't be getting much when this film is released."

That's quite a boast considering that the original *A Nightmare on Elm Street*, a $2 million wonder written and directed by splatter-film master Wes Craven, set a high watermark for highly manipulative, intelligent genre filmmaking.

This tale of a child molester who returns to this world via dreams to slaughter the children of parents who murdered him struck an unexpected gold mine far beyond that of normal horror film grosses and indicated that a sequel that combined gore and subtle wit would do equally well.

Craven was the odds-on choice to do the sequel but a bad case of wanting to escape the splatter-filmmaker label resulted in Craven saying thanks but no

PHOTOS: © 1985 NEW LINE CINEMA

thanks.

"It got to the point where every script I received began with the point of view of a crazed killer stalking a teenage girl," said Craven in a recent interview. "People would leave the room at parties when they found out the kind of films I made. I'm not giving up horror films altogether. I just want to try something different."

Sholder, whose credits include *Alone in the Dark* and the screenplay for the upcoming Jill Clayburgh film *Where Are the Children*, stepped into the breech.

"I went into this film knowing that I had no choice but to top the original," says Sholder, "and I think I have. It's one of those movies that has appeal beyond the hardcore splatter-film audience. This isn't one of those films where you introduce 10 mindless teenagers and some wacko in a hockey mask and are down to one mindless teenager by the film's end. And we don't slaughter teenagers because the killer doesn't like the idea of them having sex."

Freddy's Revenge begins five years after the original film ends. Another family has moved into Heather Langencamp's house, now long since vacated, and the spirit of Krueger returns and begins to slowly take possession of the family's teenage son.

Sholder says that the bloody and graphic scenes of violence are much in evidence but that the filmmakers have taken great pains to make this a different kind of scary movie.

"We tried to avoid the obvious 'boo'

PHOTOS BY ROGER JANS

Robert Englund in preparation for his portrayal of the bad-dream killer.

Director Jack Sholder at work to try to top *Nightmare on Elm Street.*

kind of scares; the one dimensional blood and guts things that, by now, are totally expected by audiences and don't have the impact of really scaring people that they once did. What we've done is use a lot of 'woo' type of scare effects; things that you know are coming but that don't come off in quite the way you expected them to.

"As a matter of fact, we almost went too far the other way. We went almost all the way through the movie before we realized that we didn't have enough blood and guts so we added a couple of those kinds of scenes. But people shouldn't expect viscera on the floor and bodies being ripped open from start to finish."

But when the five minutes are up and Sholder returns to the set, the reaction shots to the aforementioned body-ripping scene are being blocked out with obvious relish. A teenager has been manually impaled by Krueger. Now the actors playing the parents of the doomed teen bang on their son's locked bedroom door in response to his screams. The father steps back and reacts to the spot on the door where, when filmed, the bloody knife blades of Krueger's glove will slice through.

"Oh my god!" screams the father, pushing his wife back. "Call the police!"

Camera angles are set as the scene is rehearsed a few more times. Sholder is in control, but he did admit to some momentary fears when he received the final shooting script.

"I looked through it and it had five-and-a-half pages of special effects. I didn't have the slightest idea how they would be done. I was worried."

Dick Albain wasn't.

Albain, a white haired, grandfatherly looking man in his 60's, whose credits include most of the low-budget shockers of William Castle, Three Stooges short subjects, *New York, New York* and the biggest legal explosion in the city of Los Angeles for *The Mechanic*, took one look at the 196 special effects requirements for *Freddy's Revenge* and said, "No problem."

"It was a very busy, loaded kind of picture," says Albain. "But it wasn't really that rough. There was lots of long hours and we often had to run back and forth between first and second unit scenes but, basically, it was a very simple film."

One of the pleasant surprises Albain found was director Sholder's insistence on sticking a detailed storyboard page directly opposite every page of script that called for an effect.

"It made things a lot easier. He would tell us not to pay any attention to the script page but just to his storyboard."

Albain says that the hush-hush party by the pool scene (which he says has such effects as flames shooting out of the ground and air compressed waves that overflow the pool by three feet) came off without a hitch. He laughingly remembers, however, that the seemingly simplest effect in the film didn't.

"It was the first effect on the first day of shooting. A bus jumps a crevice, comes to a stop and one of its wheels jumps off and continues to roll. We rigged the wheel hub so that when the brake was applied, the wheel would roll off. The scene went perfectly until the very end, but the wheel would not drop off.

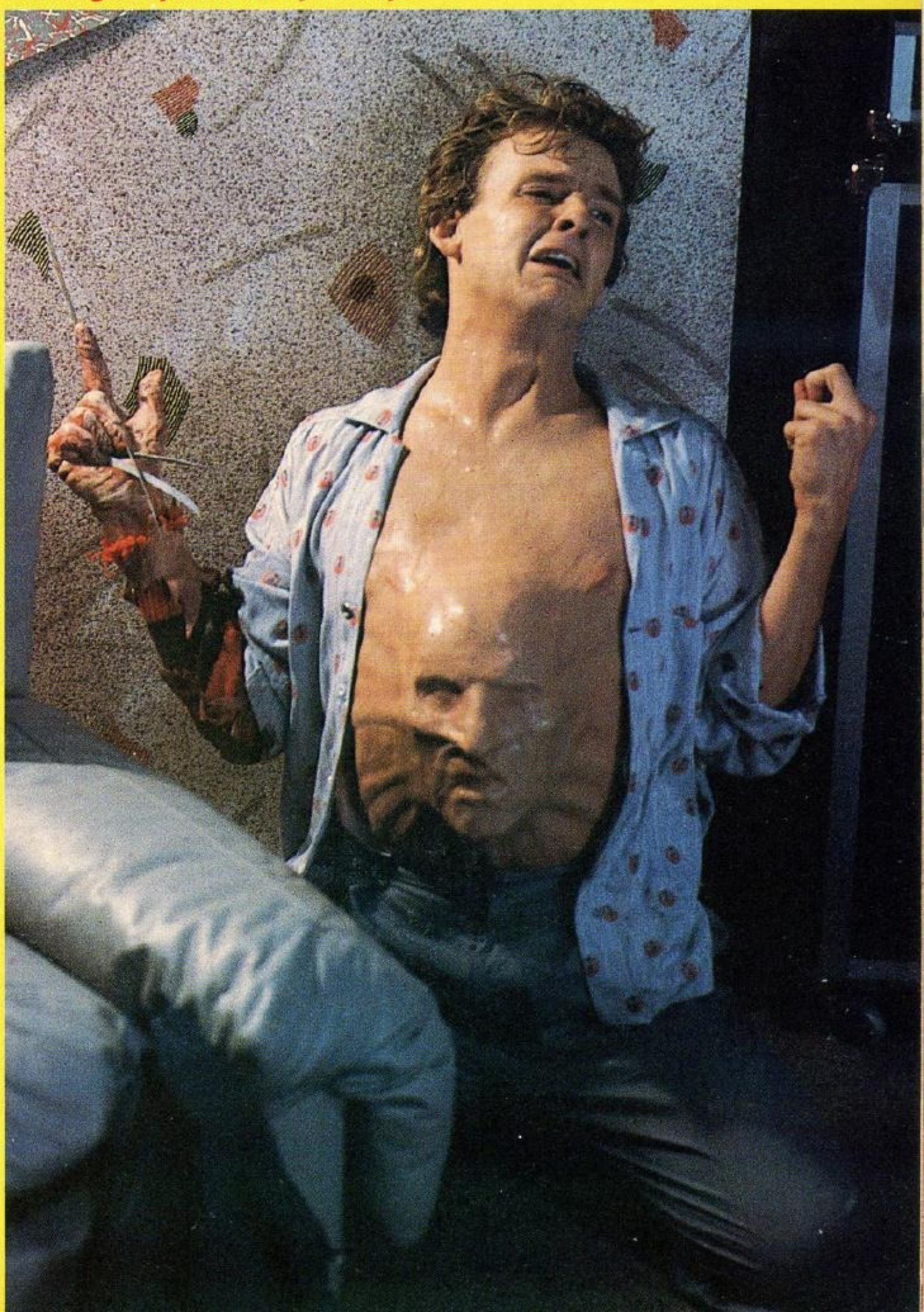
"Jack had a fit. He said 'Oh my god. If this doesn't work what kind of problems am I going to have with the other 195 effects?' But that damned wheel was the only thing in the picture that didn't work. From that point on we batted a thousand."

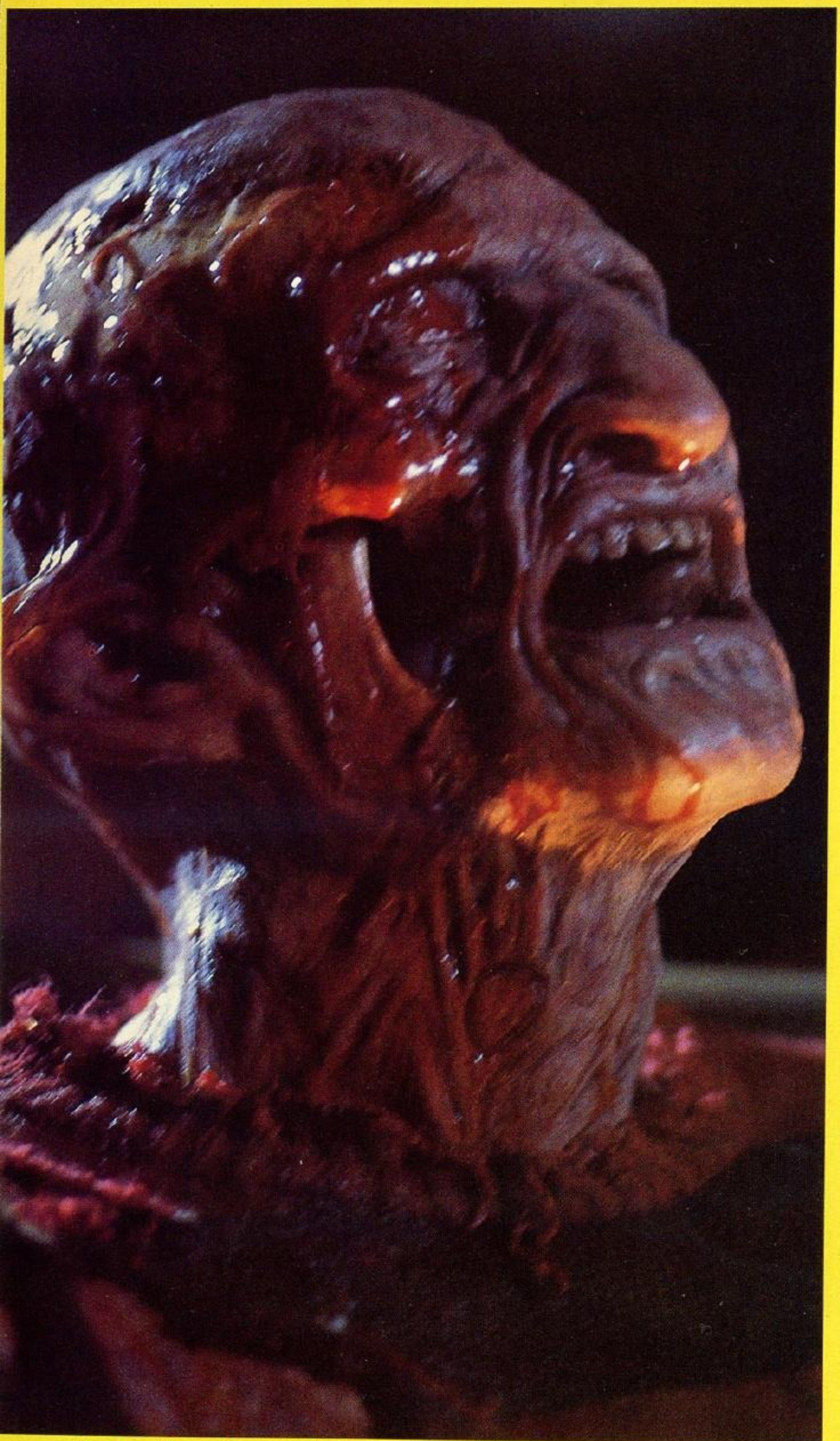
Albain, whose company A&A Special Effects is currently involved in commercials for high-tech equipment, is notorious for forgetting about his work right after he completes it. But he claims that there's enough to recommend, quality-wise, on *Freddy's Revenge* to keep him thinking about it at least a month.

In the makeup room, Robert Englund gushes about the joys of being a nightmare movie psycho. "Playing Freddy is a pleasure for me. I get to scream, run around and torture nubile teenage girls. Hell, who could ask for more than that?"

Englund attempts to laugh but is cut short by the binding effects of the in-progress makeup job that is transforming him into the film's celebrated child molestor. Englund says that the daily three hours in the makeup room, being made over by wunderkind Kevin Yeager, isn't the drag it was in the original *Nightmare on Elm Street*. He's even in good

A teenager is possessed by Freddy.





Freddy shows he can take it as well as dish it out.

enough spirits this day to laughingly explain how unpleasant some early location shooting on *Freddy's Revenge* was.

"We shot the scenes in this old deserted section of an industrial city in Southern California. There was dirt and grime and soot everywhere and I was in the middle of it. It was so godawful that when I'd blow my nose, the snot would come out with a layer of soot on it."

But these discomforts aside, Englund was more than happy to repeat the role of Krueger in this sequel and is getting a real kick at how horror-film addicts have taken the character of Krueger (and to a certain extent his character Willie in the now defunct television series *V*) and turned him into a celebrity.

"I've been doing these science-fiction conventions since the first *Nightmare* film," says Englund, "and when it came time for autograph sessions there would usually be these motherly types coming around because of the Willie character. But lately there's been an increasing number of these heavy-metal kids coming around because of Krueger and, in some cases, dressing like him.

"Some college students have even done their dissertations on the character of Krueger; describing him as the All American Child Molestor. It gets crazy but it's really a lot of fun for me to see how this character has affected people."

Englund, a veteran actor whose television and film credits include *Stay Hungry, Baretta* and *National Lampoon's Class Reunion,* recalls that it was his work in *Class Reunion* that initially brought him to the attention of Wes Craven.

"They originally wanted a big man, a sort of Glenn Strange type, for the part but when the casting director saw how physical and ready to go down to the wire I was in *Class Reunion*, she brought me to the attention of Wes and I got the part.

"The time has long since passed when you could get away with dressing a football player or some non-acting deformed person as a monster," continues Englund. "The people behind the makeup have to have some acting ability because the monster is the core of these kinds of films and if he isn't believable than the rest of the film won't be."

Two pictures into the *Nightmare* series has afforded Englund the opportunity to examine the character of Freddy Krueger. And to his way of thinking, there's more to that character than scar tissue and murderous intent.

"Krueger's your classic boogeyman and a Freudian kind of nightmare," says Englund. "He's the physical incarnation of some of our deepest and most frightening fears. Freddy's not just a one-dimensional splatter-film killer.

"In terms of acting, Krueger has been easier to play this second time around. It's been easier for me to recall the character. Once he's out there now, he's basically on automatic pilot. But that doesn't mean the character has become boring for me. These pictures are still a hoot to do."

Englund pauses as Yeager applies one of the nine pieces of burn and scar tissue that make up Krueger's face. Yeager, youthful in appearance but with a vet-

(Continued on page 64)

FANGORIA &

Rhino Records brings you BLOOD on the TRACKS

THE LITTLE SHOP OF HORRORS!

The incredible Risty—producer of Rhino's H.G. Lewis album—strikes again! Collectors, and those hip to the pleasures of fifties-vintage jazz, should *get down on their knees in gratitude* for the release of the original soundtrack of Roger Corman's brilliant five-day production! The score, performed and composed by accomplished jazzman Fred Katz, echoes the freshness and humor of the Bill Griffith script, using the idiom of West Coast "cool" jazz. Get romantic with "Moonlight on Skid Row!" Pop your fingers to "The Krelboined Bop!" Sit up with Mom to the "Sick Room Serenade!"

The Greatest Hits of HERSCHELL GORDON LEWIS!

The Amazing Film Scores of H.G. Lewis, culled from the original three-stripe magnetic masters, features all of the most memorable highlights of Lewis' first phenomenal hit, *Blood Feast!* Delight to such Lewis-composed classics as "Trudy is Sacrificed To Ishtar" and "Pete has a Hunch"—thrill to the Wizard of Gore's manic solo instrumental, "Tragic Kettledrums." And that ain't all! Flip it over to the original soundtrack of the world's FIRST bluegrass-musical-splatter film, *Two Thousand Maniacs!*

Elvira presents *VINYL MACABRE*

A classic piece of plastic etched with blasts from the past *plus* the best of the rest! Moldie goldies include *Monster Mash* by Bobby "Boris" Pickett! *Out of Limits* by The Challengers! *Haunted House* by Jumpin' Gene Simmons! *Purple People Eater* by Sheb Wooley! Plus modern shock-rock like *Horror Movies* by The Bollocks Brothers and *The Munsters* by Comateens! A total of 13 scary tracks!

HORROR ROCK CLASSICS, Volume One

Collectors' item pumpkin-shaped disk on orange vinyl! Features Sheb Wooley's *Purple People Eater,* The Challengers' *Out of Limits,* Jumpin' Gene Simmons' *Haunted House* and The Fiends' *Addams Family Theme!*

HORROR ROCK CLASSICS, Volume Two

Shock-rock classics and obscurities on a bat-shaped disk! Bobby "Boris" Pickett's *Monster Mash; The Blob* performed by Little Stevie and the McQueens; *Twilight Zone* by Neil Norman & his Cosmic Orchestra and the Barnes and Barnes underground bizarro classic, *Cemetary Girls!*

FREDDIE BLASSIE: *I Bite The Songs*

We saved the best for last! All 14 of "Classy" Fred Blassie's CERTIFIED PLUTONIUM smash hits on one two-sided picture disk, with Special Guests Maniac John Tolos and Mr. Moto! Features: *Pencil Neck Geek; Geek's Revenge; Loser Leaves Town; Hey, Fred; THONGMANIA! (The Dawn of Martial Arts in America);* Many More! "The most memorable, heartwarming and beloved music and prose ever captured in the recording studio" says five-time Heavyweight Wrestling World Champion Fred Blassie!

By SPECIAL ARRANGMENT with RHINO RECORDS and the U.S. POSTAL SERVICE, we are able to offer delivery of ANY of these superlative recordings *to your door* FOR ONLY $8.98 plus postage! ACT NOW!

Send your order to: BLOODY FANGO RHINO Starlog Press 475 Park Ave. So., 8th Fl. New York, NY 10016

Dear Fango,
Yes! YES!! YES!!! Send me some RECORD(S)! They ALL sound great but I only checked the one(s) I can afford!

- ☐ **Blood Feast/2000 Maniacs**
- ☐ **Little Shop of Horrors**
- ☐ **Elvira's Vinyl Macabre**
- ☐ **Horror Rock Classics, Vol. 1**
- ☐ **Horror Rock Classics, Vol. 2**
- ☐ **Blassie: I Bite The Songs**

Payment in U.S. funds only!
Make checks payable to Starlog Press.

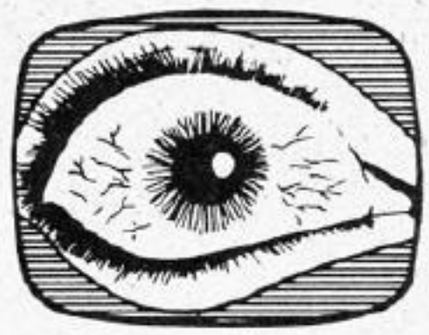
Total for Records _____
Total for Postage _____
Total Amount Enclosed: _____

Include $8.98 PLUS POSTAGE for each record ordered.
U.S. POSTAGE: $1.50 each record.
CANADA: $2.50 each record.
Other Foreign: $4.50 each record.

Name _____
Address _____
City _____ State _____ Zip _____

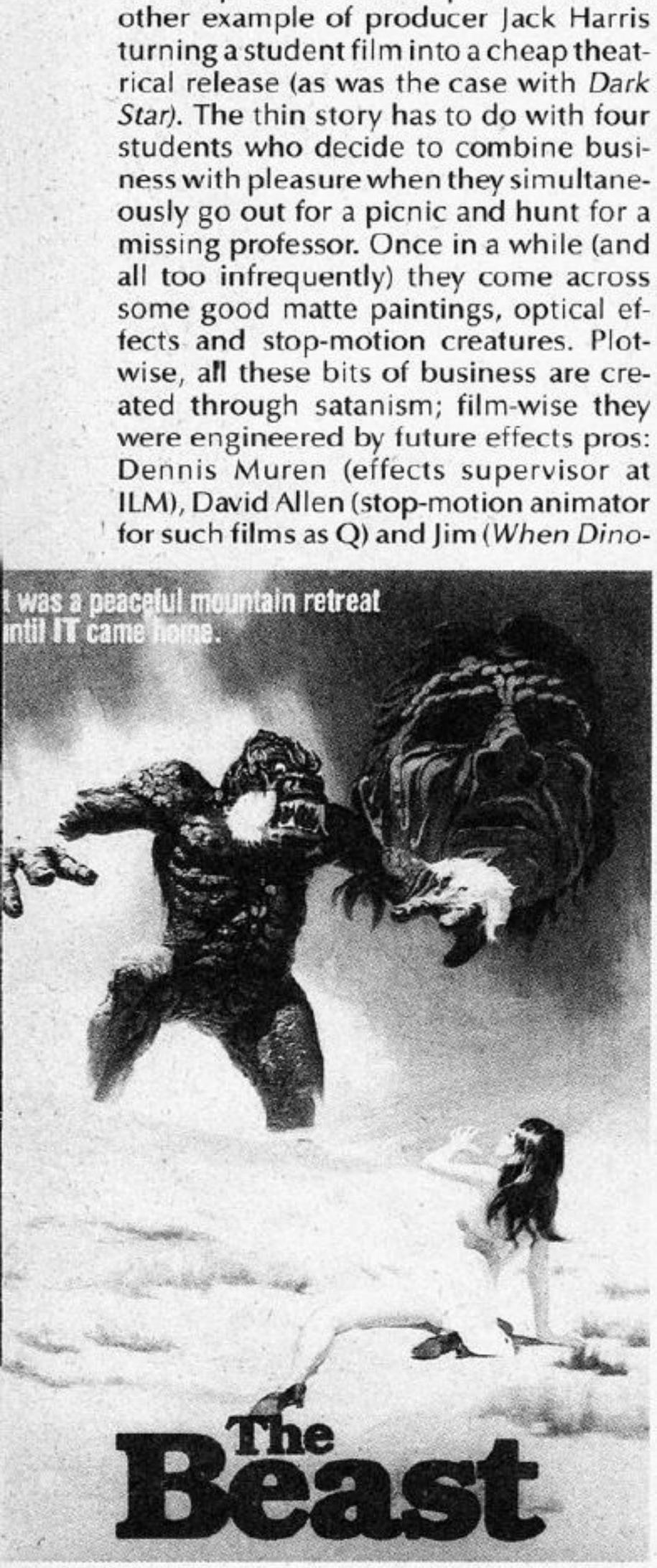
FANGORIA magazine and STARLOG PRESS assume no responsibility for any emotional, mental or physical stress caused by exposure to these recordings, nor are we liable for any damages incurred by property or persons caused directly or indirectly by listening to said recordings. For instance, if your kids think it's "real neat" to file down their teeth and bite people on the head like Freddie Blassie, you can't really blame us, since we do not recommend such behavior, except to professional wrestlers, who know what they're doing, sort of. So don't even think about suing us. Ever.

THE VIDEO EYE OF DR. CYCLOPS



Except where otherwise indicated, all video cassettes are available by mail order from MARSHALL DISCOUNT VIDEO SERVICE, Box 328, Trenton, Michigan 48183.

THE BEAST (WIZARD VIDEO): Originally titled *Equinox*, this 1971 picture was another example of producer Jack Harris turning a student film into a cheap theatrical release (as was the case with *Dark Star*). The thin story has to do with four students who decide to combine business with pleasure when they simultaneously go out for a picnic and hunt for a missing professor. Once in a while (and all too infrequently) they come across some good matte paintings, optical effects and stop-motion creatures. Plotwise, all these bits of business are created through satanism; film-wise they were engineered by future effects pros: Dennis Muren (effects supervisor at ILM), David Allen (stop-motion animator for such films as Q) and Jim (*When Dinosaurs Ruled the Earth*) Danforth. The effects work is just about the only worthwhile attraction in the picture. For trivia fiends there are also the performance by *WKRP* star Frank Bonner (under the name of Frank Boers, Jr.), the cameo appearance of fantasy/horror author Fritz Leiber as the lost professor, and the performance of the film's director/writer Jack Woods who seemed to miss out on a career as a Sterling Hayden clone.



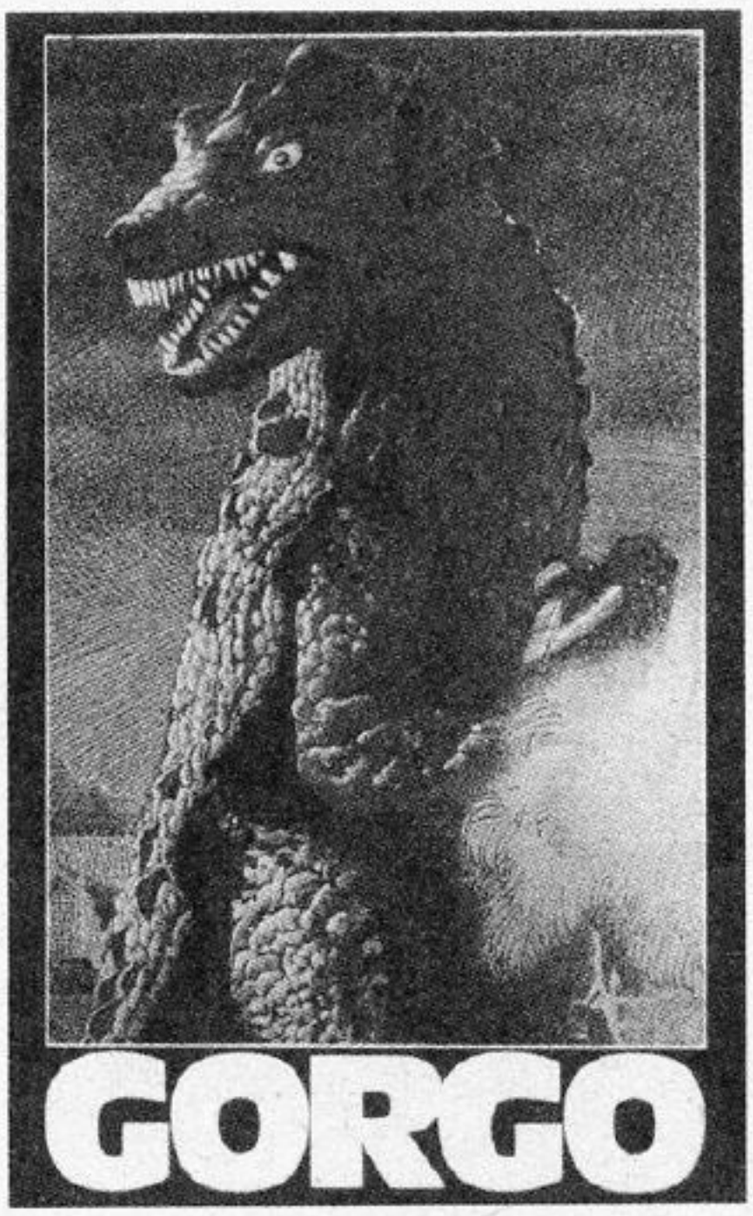
NAVY VS. THE NIGHT MONSTERS (PARAGON VIDEO): The most noteworthy feature of this 1966 Jack Broder quickie is its cast of performers on the way down. At the top of the heap is exploitation queen Mamie Van Doren, celebrated 50's bombshell and Marylin Monroe substitute. Along with her are Bobby Van, former MGM musical star, and Bill Gray, the son on *Father Knows Best*. The exception is the film's hero, Anthony Eisley, who was just coming off of *Lightning Bolt* and was on his way to *Journey to the Center of Time* and *Dracula vs. Frankenstein*, so he was probably as close to the peak of his career as he ever would be. The movie's story, which intrudes every now and then upon the "comic relief," concerns a plane load of primordial plants from Antartica that is shipped to a Pacific naval base. The plane crash-lands (thanks to some black-and-white stock footage in an otherwise color film) with all of its crew dead except its pilot. Pretty soon people at the base are also found dead. You think maybe these prehistoric plants could have something to do with it? Geez, what a mystery. All in all, pretty much what you would expect from Jack Broder, the man who gave you *Bela Lugosi Meets a Brooklyn Gorilla* and *Women of the Prehistoric Planet*.

THE FLY (KEY VIDEO): This famous creature feature from the 50's is now being remade, so if you want a fresh memory of the original for comparison's sake, the video cassette of the 1958 film is now available. Although the cassette box gives the impression that *The Fly* is a Vincent Price vehicle, the great horror star actually plays a supporting role (an important supporting role, but a supporting part just the same). The real stars are

Al (soon to be David) Hedison, as a well meaning research scientist, and Patricia Owens, as the scientist's wife. Hedison experiments with an atomized form of transportation that disintegrates an object in one place and then re-integrates it in another. The process has some annoying quirks right from the start, but Hedi-

son keeps at it till he feels he's got all the problems licked, which leaves only one problem left: what does he do when he gets his own atoms mixed up with those of a fly that sneaks into the disintegrator-integrator chamber with him. Unlike Price and his co-supporting star Herbert Marshall, the acting of the two leads in the picture is not too swift. On top of that, the logic behind Hedison's experiments tends to disintegrate as the picture goes on. But *The Fly* is still an entertaining and well produced example of 50's science-gone-haywire horror. The film also holds the unusual distinction of being a 50's sci-fi movie that has nothing to do with either radiation or creatures from outer space.

IT LIVES AGAIN (WARNER HOME VIDEO: You might describe this picture as a sort of détente monster movie. John P. Ryan, who played the father of the killer-baby in *It's Alive,* returns in the sequel as a man with a mission. It turns out that Ryan and his late wife (killed by the little critter the first time around) are not the only parents to spawn a murderous mutant infant. The phenomenon has become more and more common, and it's Ryan's job to find the parents who are about to have one of these babies and then make sure that an opposing undercover group isn't able to move in at birth to kill the infant. You see, Ryan's an understanding guy. He knows that just because these babies are irrational, bloodthirsty killers, that doesn't mean they're bad people. Why not try to understand their point of view? And make no mistake—Ryan tries. He rounds up all the killer-babies he can get his hands on and spirits them away to a secret killer-baby clinic in the country. But everything is not as idyllic as it seems. Those mean old killer-baby killers are hot on Ryan's trail to mess up the lives of the cuddly little taloned mutants. Therein lies the moral dilemma between pro-monster and anti-monster forces that is dramatized in Larry Cohen's film. In other words, another Cohen clinker. Somebody should find out what Cohen did right in his surprisingly entertaining *Q* and *The Private Files of J. Edgar Hoover.* Somebody should find out, and then tell Larry.

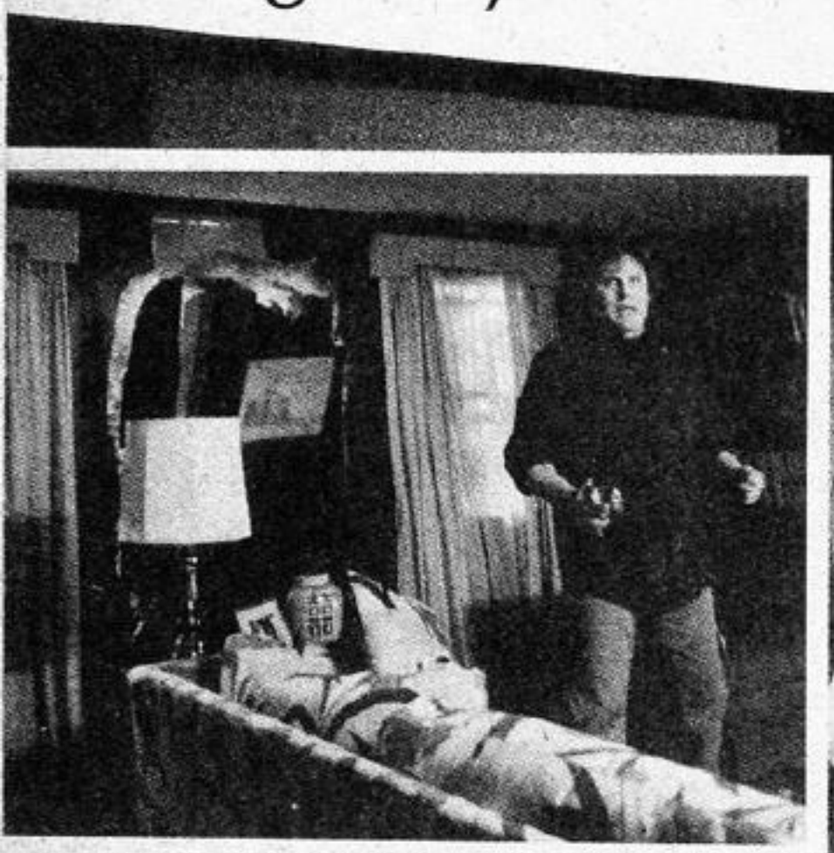


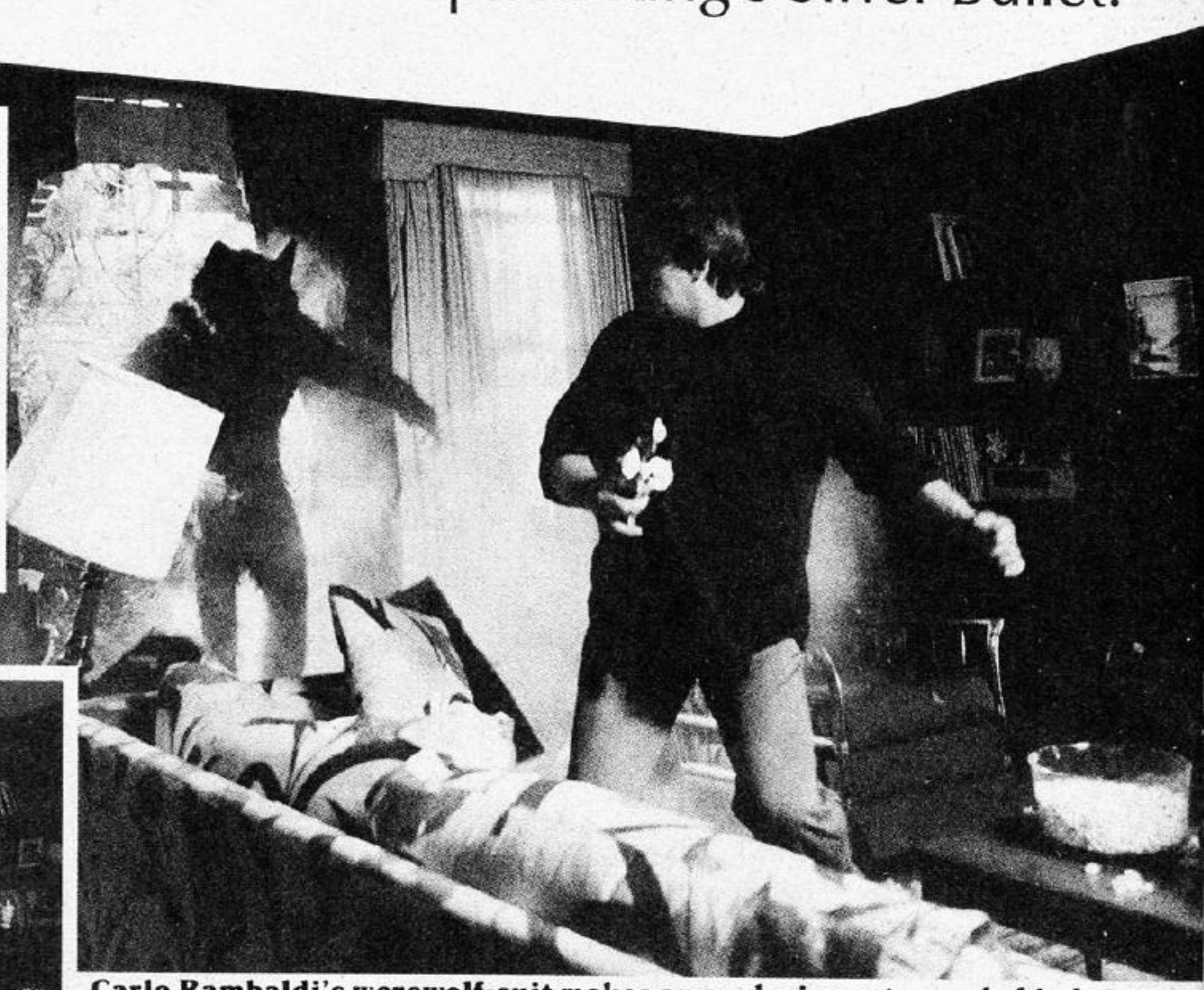
GORGO (UNITED HOME VIDEO): For my money, still the best man-in-a-monster-suit movie ever made. The runner-up would be the original *Godzilla,* but *Gorgo* definitely has the edge. It's in color, it's not dubbed, it's got better miniature buildings and process photography, it's got two monsters for the price of one, and it's got a heartwarming theme (mama monster comes to rescue baby monster). The story, of course, with the exception of the mama angle, is strictly by the numbers: explosion releases an undersea giant reptile, monster is brought in captivity to big city (London this time), puny humans gawk at it and treat it as a sideshow attraction, city gets leveled in an act of monstrous revenge. The film's execution, though, still looks pretty good. Director Eugene Lourie had made *Beast from 20,000 Fathoms* eight years before and *The Giant Behemoth* two years earlier, and he once again proved that he had a knack for directing giant reptile stories in this 1961 British picture. As for the special effects, Tom Howard got a lot of excitement out of the rubber-suit formula with his artful orchestration of monster-actors and miniature buildings. Now that Godzilla has come back, will Gorgo be the next to make a city-stomping return?

SUDDENLY (HAL ROACH STUDIOS): Not a horror movie, but a rarely seen thriller from 1954 that Fangorians may want to give a try because it features one of the most memorable portrayals of ruthless, psycho villainy. This head-case is especially interesting because he is played by an actor that you're not likely to associate with this kind of part—Frank Sinatra. The Chairman of the Board plays a professional killer hired to assassinate the President. Sinatra and his two henchmen come to a small town and take over a house that overlooks the railroad station where the President is expected to change trains. While waiting for the train, Sinatra holds the family of the house hostage, along with the town's sheriff (Sterling Hayden). Sinatra's character learned how to kill in World War II and, after discovering how much he loved it, went on killing on a free-lance basis when the war was over. Alternating between dishing out cruelty with a chilling smile and waxing nostalgic about how he "really chopped 'em" back in the war, Sinatra is outstanding as the homicidal misfit, especially so when Sheriff Hayden starts to taunt him and pierce his smug, cold-blooded bravado. Most of the other acting is pretty shaky, but Sinatra's performance holds it all together. The result is a tense thriller that builds to an ingenious, hard-hitting climax. *Suddenly,* like Sinatra's suspense classic *The Manchurian Candidate* (also about assassination), has been out of circulation for many years. This home-video release offers a good chance to catch up with an intriguing forgotten film.

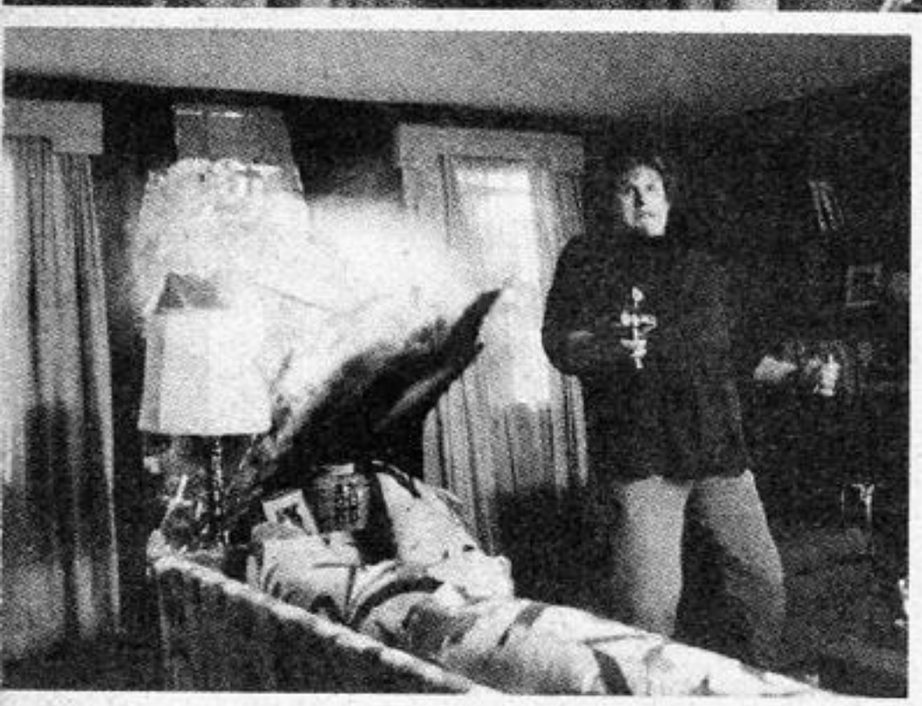
Stephen King's WOLVES

A gallery of creature FX from Stephen King's Silver Bullet.





Carlo Rambaldi's werewolf-suit makes an explosive entrance behind the back of Gary Busey during *Silver Bullet*'s finale.



We gave you an interview with *Silver Bullet* director Daniel Attias in Fango #48 but were able to show you only a small glimpse of the film's werewolf effects at that early date. To make up for that we now provide you with the chance to feast your eyes on a gallery of lycanthropes that were seen in the picture inspired by the Stephen King/Berni Wrightson illustrated novel, *Cycle of the Werewolf.*

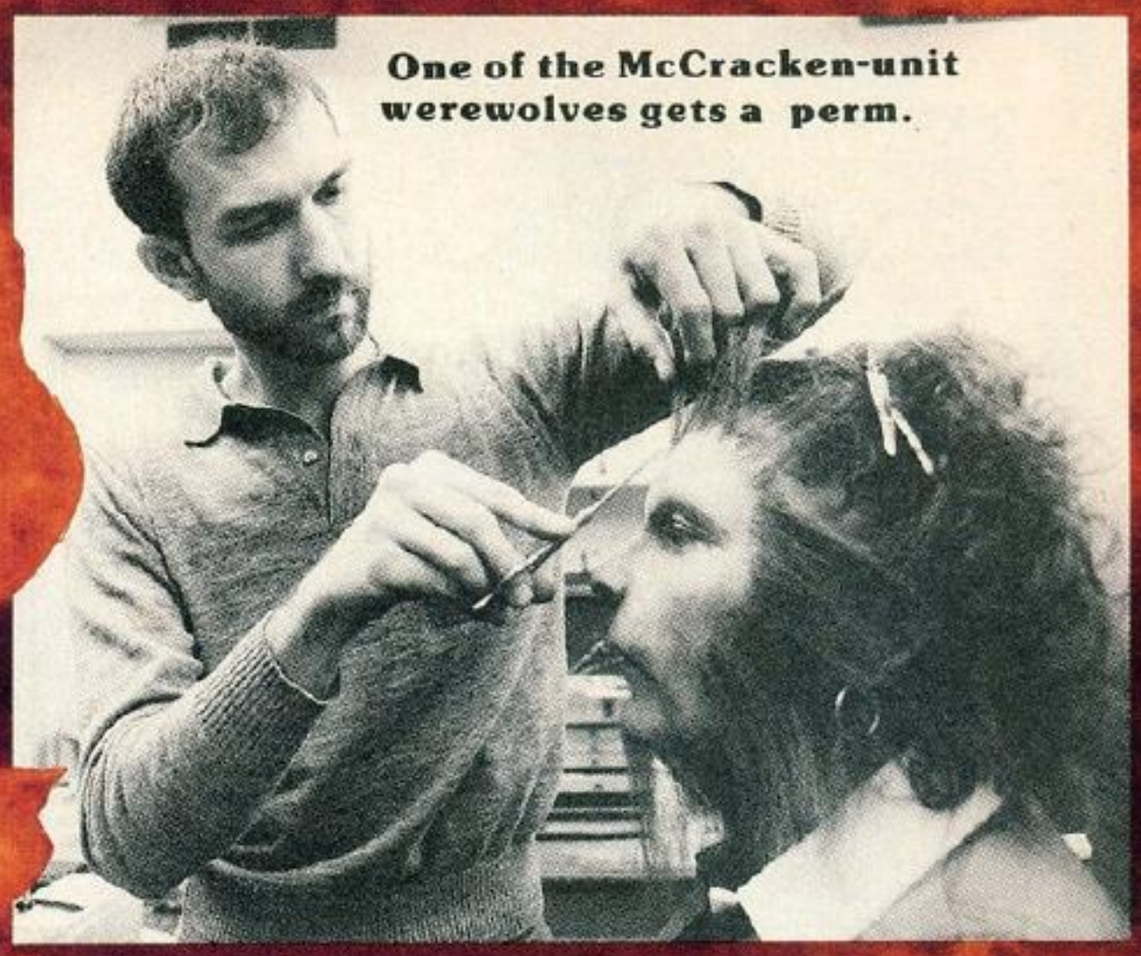
As was noted last issue, the job of creating the monster effects for *Stephen King's Silver Bullet* was divided into two units. The department headed by Carlo Rambaldi was responsible for the werewolf suit used for the principal full-moon creature. The unit supervised by Michael McCracken engineered the transformations and the army of werewolves seen in Reverend Lowe's nightmare. The work of both units can be found on these pages.

The season of the werewolf is upon us. So just sit back and enjoy the rampage.

A church-goer under the influence of Mike McCracken's transformation effects.

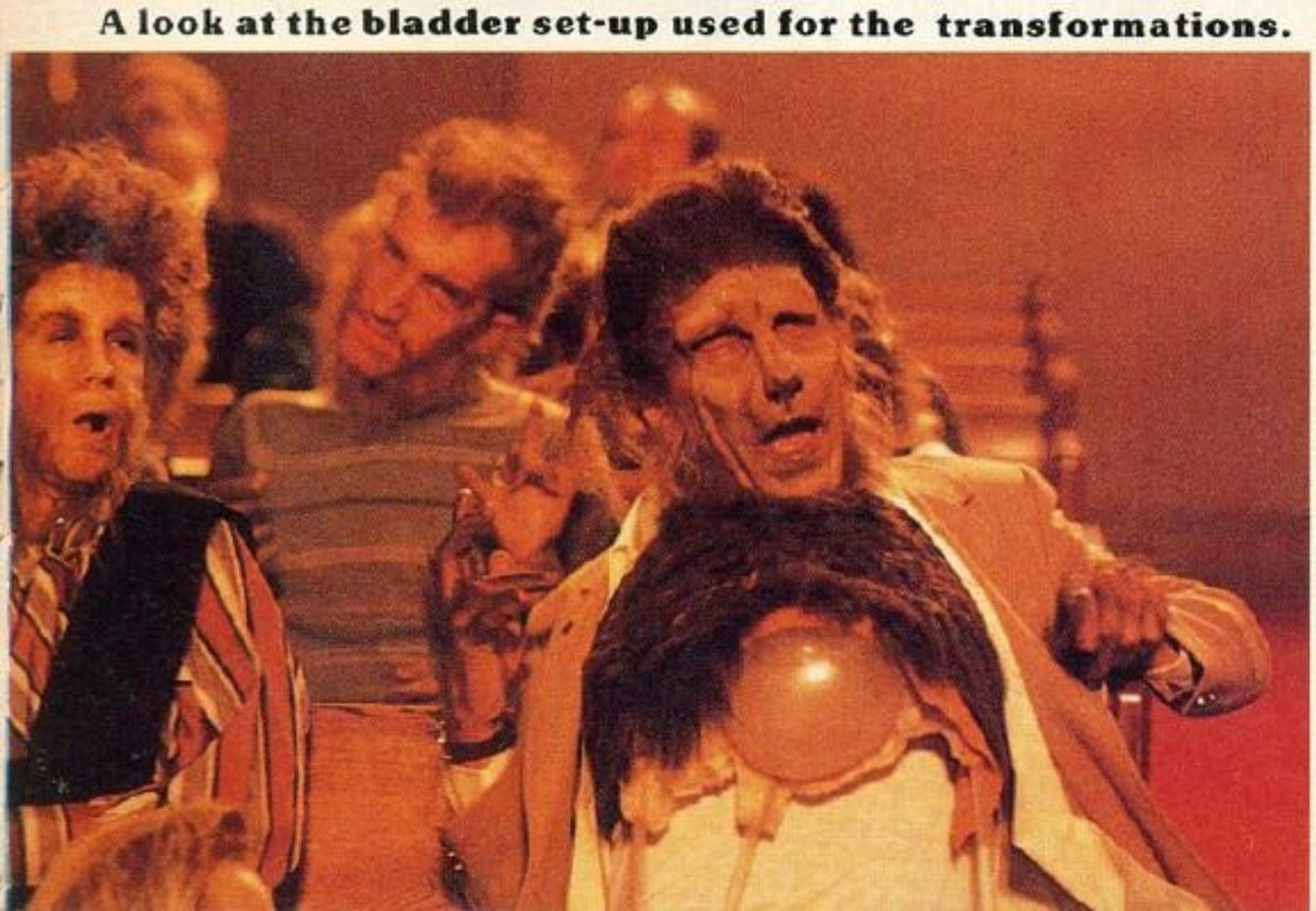
PHOTOS: © 1985 PARAMOUNT

Two McCracken creatures rear up during Reverend Lowe's nightmare.



One of the McCracken-unit werewolves gets a perm.

A look at the bladder set-up used for the transformations.



Rambaldi with one of the werewolf heads not used in the film.

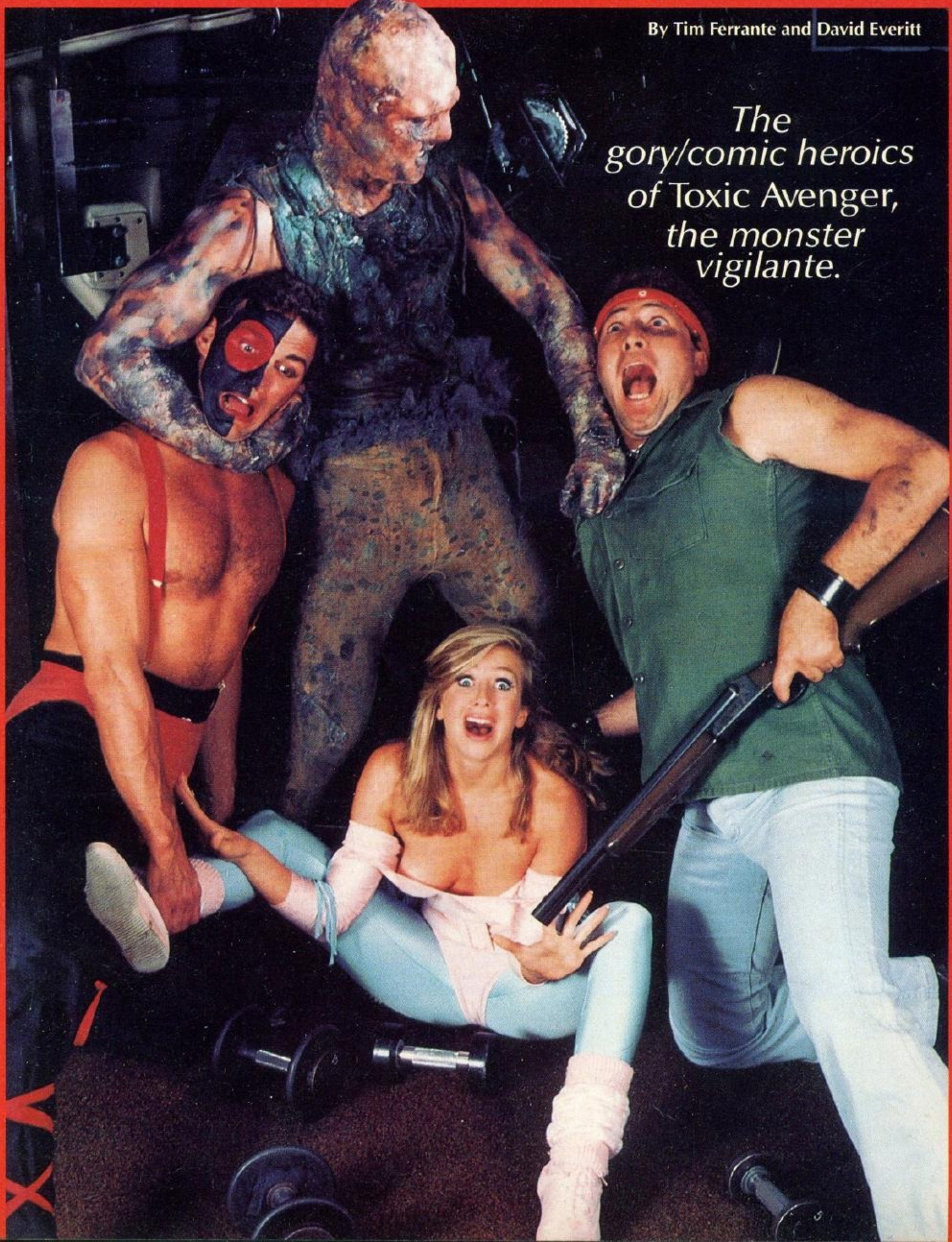
The McCracken wolves run roughshod over the cast buffet.

The Rambaldi creature squares off for the final showdown.

He May Wear a Tutu— But He's Tough!

By Tim Ferrante and David Everitt

The gory/comic heroics of Toxic Avenger, *the monster vigilante.*



PHOTOS: © 1985 TROMA, INC.

Above: The Toxic Avenger mixes it up with one of the seeing-eye-dog killers. Left: Melvin on the warpath.

Toxic Avenger may be the first movie to combine *Death Wish* vigilantism, *Mad* Magazine-style spoofery, and no-holds-barred splatter.

The new film from Troma, Inc., takes place in Tromaville (the town-limits sign announces, "TROMAVILLE, NJ/Toxic Waste Capital of the World"). The story revolves around Melvin, a spastic, dork health-club janitor. Melvin is an easy target for the vicious pranksters at the club, and it is one of their pranks that changes the janitor's life. This prank involves Melvin wearing a tutu and it drives the kid to jumping out of a window and landing head-first into a drum of toxic waste. The waste transforms him into an oversized, horribly mutated monster. Thus is born our hero.

Our hero?

That's right, a horribly disfigured monster-hero. It seems that one of the toxic waste's side-effects is that it makes Melvin, now the Toxic Avenger, a super-violent do-gooder who mauls, maims and kills every slimeball in sight. And not just any kind of slimeball—the most psychotic slimeballs you could imagine, the kind of guys who wouldn't think twice about running over some kid's head with a car (and reversing the car to do it again!) or shooting a blind girl's seeing-eye dog. Like everything else in the movie, the violence is so overdone it's funny (well, maybe not the dog part).

Sounds like a crazy, sick movie, right? Well, you probably didn't notice that this wacky bloodbath is something else too, but not to worry—Troma chiefs Lloyd Kaufman and Michael Herz will point it out to you. Laid onto the *Toxic Avenger* antics, says Kaufman, is the "very contemporary issue of toxic waste and the direction America is heading. The waste problem is not going to go away," Kaufman warns. He adds, "We try to deal with themes that are thought-provoking and give people something to talk about."

And what's that you say? You want morality, too? "We have a very honest hero,"

maintains Herz. "In order to keep the audience perspective that Melvin is the good guy, the bad guys have to really be *bad*. I find it's a very appealing story, but we certainly didn't make this film to preach. The good guys win and the bad guys lose...and that's the way it should be. The morality is correct." So he shouldn't come off like a stuffed shirt about this morality business, Herz later goes on to say, "If you want violence, action and excitement, then this is the film to see!"

Apparently not too worried about the moral and environmental implications of *Toxic Avenger*, screenwriter Joe Ritter seems to be comfortable with the idea of the picture being a violent goof. "For me," says Ritter, "this kind of writing was somewhat of a release to be so outrageous. I've written things along the same lines, but less gory...more mass audience. But that's one of the reasons I love this film. I don't think I'll ever work on a film this off-the-wall again."

Ritter was an Academy Award recipient for Best Student Film, and originally came to Troma's attention through a recommendation from director John Avildsen. "I sent Troma some script samples of other works," recalls Ritter. "Literally a week later Lloyd Kaufman called me back and said, 'I loved your scripts and get in here! We're casting a movie now and we're in preproduction and haven't got a script yet!' I went in and they had this crazy idea of the Avenger and 10 days later I submitted a first draft. My second draft was finished in another 10 days, but they had already begun shooting before I had finished! It started out a little nuts. I eventually wrote five drafts but had never worked that fast before."

Commenting on the extremity of some of *Toxic Avenger*'s violence, Ritter relates a story about an early edition of the picture. The story involves the scene in which the child gets his head squished open. The setting: a special preview screening of the film.

"During that head-crushing sequence," he muses, "it originally played out a bit longer than it does now. At that point, five women jumped up waving their hands in the air saying, 'No, no. Too gross. Sorry!', and got up and left. So I turned to Lloyd and said, 'We got a hit on our hands!' You should have seen what ended up on the cutting room floor!"

As of this writing, *Toxic Avenger*'s principal exposure has been in France. In the land of Jerry Lewis worship, viewers seemed very receptive. Kaufman says, "I think this is one of the first films that has large elements of gore yet is comic. We were at the Cannes Film Festival and there was a television crew filming audience reactions to *Toxic*, and they were all laughing hysterically at some pretty gruesome stuff. When you think about it, heads getting squashed, arms being ripped off—those aren't funny thoughts.

The tutu'ed Melvin the Janitor flies out the health club window and into the toxic-waste drum of destiny.

But they're funny in *Toxic Avenger*."

One bit of gruesomeness that doesn't always seem to tickle people's funny bones is the unprovoked killing of the seeing-eye dog. Kaufman's view of this reaction is, "I have no interest in animals, personally. I have no objection to them, but I have more compassion towards human beings."

Which brings us back to the subject of all the madcap killings of human beings in the picture. How would Kaufman feel if, after viewing *Toxic Avenger*, people accused him of being a sick person. "We are reporting on evil!" he says. "We are encouraging good. I think a young person who sees *Toxic Avenger* is going to come out not embracing evil. You go to see a Hollywood movie and you see kids getting knocked-up and that's fashionable, smoking cigarettes and that's fashionable, and doing perverted things and that's fashionable. Nobody's going to get that message from our movie. Only the bad guys do the bad things, and the Toxic Avenger is a very good hero."

But remember, kids: Putting on a tutu and jumping into a toxic-waste drum may have worked for Melvin, but don't try this stuff at home....

A bad person on the receiving end of one of the Toxic Avenger's moral points.

The Pit & the Pen

of

Alex Gordon

Peter Lorre, director, and the films of Robert Siodmak.

Fidgety character actor Elisha Cook, Jr., confronts the psychotic Franchot Tone in Robert Siodmak's *Phantom Lady*.

PHOTO: © 1943 UNIVERSAL PICTURES

On my way from Syracuse last March, where the annual Cinephile movie convention spotlighted my film preservation program at Twentieth Century-Fox (1968-1976), I encountered many FANGORIA readers who had come from various parts of the United States and even from France, England and Australia to see the rare movies, including the science-fiction horror grabbers, *Six Hours to Live* and *Dante's Inferno* (the 1924 early color version).

The showing of *The Lost One*, soon to be available on home video, brought to mind my last meeting with star/director of this film Peter Lorre, a delightful man with a great sense of humor quite unlike the description laid on him by the rather weird sounding Curt Siodmak in the May issue of FANGORIA. Lorre had turned down my script of *The She-Creature* when Edward Arnold, his co-star in Josef von Sternberg's adaptation of *Crime and Punishment*, who was to appear with him in my AIP epic, died two days before start of production. In the German-made *The Lost One*, Lorre poured his heart and soul into the film as both director and star, obviously influenced by his association with Fritz Lang during the making of *M*. Joseph Losey's American remake of this classic was a forgettable fiasco, as remakes so often are.

On the subject of remakes, I'm reminded of Curt Siodmak's remarks about John Huston and his version of *The Maltese Falcon*, the third film based on the Dashiell Hammett book. Siodmak claims that Huston, about to direct the detective film, took the book to a friend, Allen Rivkin, a writer, and asked him: "How do I write a screenplay?" and that Rivkin marked the scenes in the book in continuity and said: "Take the book and shoot it." And, adds Siodmak, so Huston did. Rubbish. First of all, Huston was al-

Kent Smith (*Cat People*) comforts Dorothy McGuire in the original 1946 production of *The Spiral Staircase*. An ineffectual remake surfaced in 1975.

PHOTO: © 1956 SELZNICK COMPANY

ready a writer of some reputation in Hollywood, having collaborated on screenplays for the acclaimed *Law and Order* (1932), as well as Warners' *The Amazing Dr. Clitterhouse*, *Juarez*, *Dr. Ehrlich's Magic Bullet* and *High Sierra* (1938-1941).

Curt Siodmak's brother Robert had an unusually interesting career making films in Germany and France and then in America and then returning to Germany where his film version of German author Gerhart Hauptmann's *Dorothea Angermann* was one of his finest efforts.

Dorothea Angermann is the story of an unsophisticated father-dominated young girl forced into an unhappy marriage with a salacious cook who has seduced her. Abused and humiliated by her psychopathic husband, she eventually kills him in self-defense, only to find during the final moments of her trial for murder that an elderly friend had found the fiend still alive and silenced him forever.

Siodmak's expertise in presenting stories of marital abuse leading to murder was spotlighted by his brilliant direction of Universal's *The Suspect* with Charles Laughton and Ella Raines, in which Laughton, driven to madness by his insufferable shrew of a wife, Rosalind Ivan, finally takes her life.

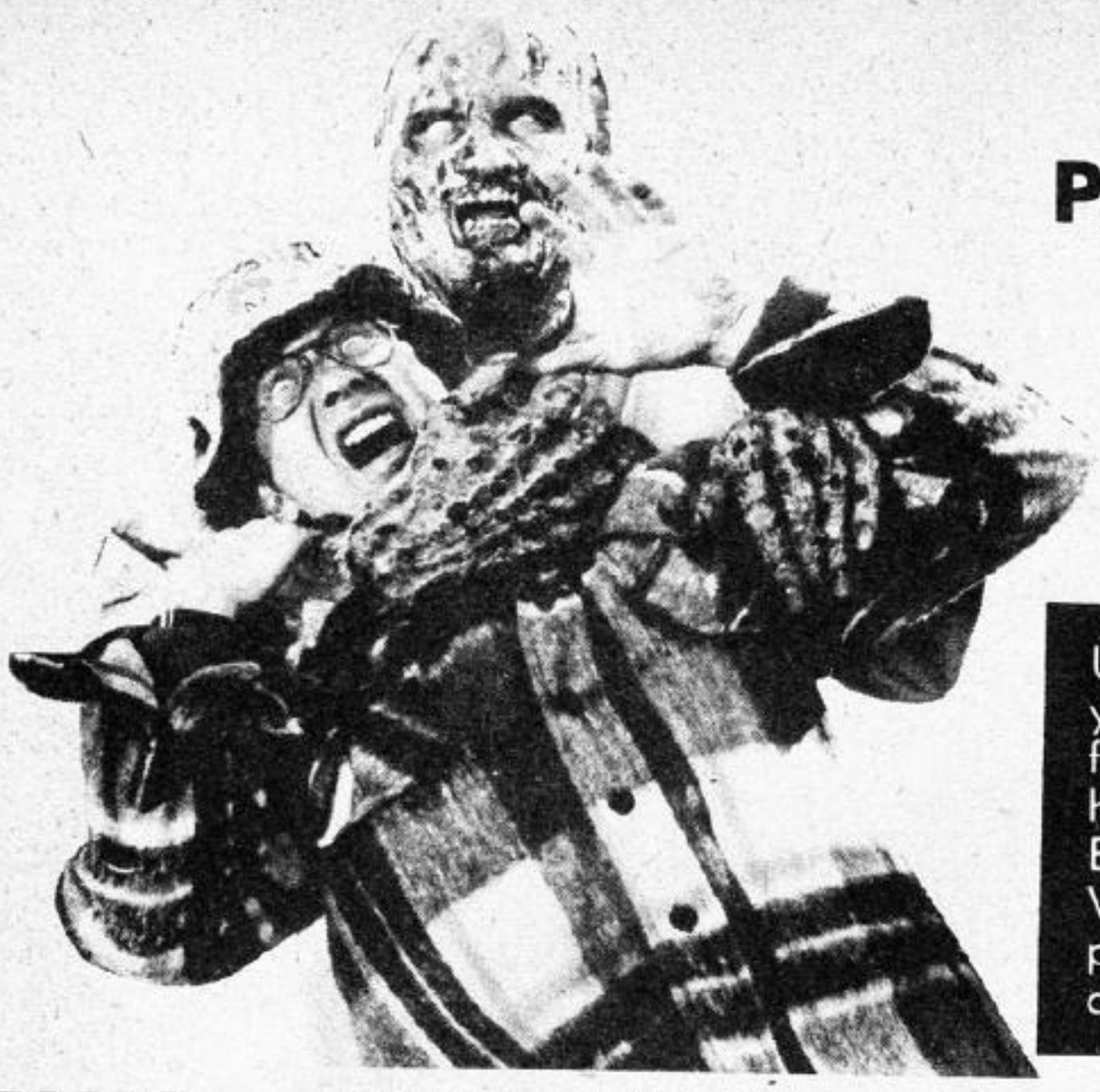
For Fango readers, Siodmak's *The Spiral Staircase* (1946) is of particular interest, being a psychological horror shocker of the old school. In this superb adaptation of Ethel Lina White's novel, *Some Must Watch*, Siodmak stuns the audience with directorial skill reminiscent of Hitchcock in his use of lighting, creaking doors and roaring thunder, flickering candles and sudden gusts of wind. Dorothy McGuire plays Helen Capel, a mute servant girl in a strange household rife with secrecy and hatred ruled by Ethel Barrymore. It is 1906 and a mad killer is loose in the New England town where the sinister family resides. His special murderous lust is for handicapped young women, and it is not long before Helen realizes that she is likely to be the next victim. Being mute, she is unable to tell anyone about her fears of the terrifying shadow that seems to be enveloping her with increasing closeness. It appears that she is constantly being watched, and here Siodmak actually puts "the evil eye" on the audience, showing the crazed killer's eye in close-up whenever he is ready to strike again. Sara Allgood, Rhys Williams, Gordon Oliver, Elsa Lanchester and Kent Smith of Val Lewton film fame are character actors giving strong support to Ms. McGuire and co-star George Brent. Rhonda Fleming has a minor role.

A British director attempted a remake of *The Spiral Staircase* in 1975 but despite a cast headed by Jacqueline Bisset, Christopher Plummer, Sam Wanamaker, Mildred Dunnock, Gayle Hunnicutt, John Phillip Law and Elaine Stritch, it was vastly inferior to the original and had a very brief life in theatres and on television.

In *Phantom Lady* (1944), based on a novel by William Irish (Cornell Woolrich), Siodmak directed under the production aegis of Joan Harrison, longtime associate of Alfred Hitchcock. While the basic story is the old one about a girl (played by the attractive Ella Raines), trying to prove that her sweetheart is not guilty of a murder he is accused of committing, there are in the undertones of Franchot Tone's performance as a psycho a creeping identification with the much later problems of Norman Bates.

The picture was badly received by the critics but a re-evaluation of its *film noir* atmosphere and its strange gloom and dark settings proves the director's Germanic influence despite the restriction of working under Hollywood major studio supervision. Elisha Cook, Jr., does his bit as a weird orchestra drummer, a character obviously intended to be on dope, but as it was not possible to show this at the time reviewers simply dismissed his acting as a series of grimaces and stares. Alan Curtis is the apparently doomed hero and Fay Helm and Andrew Tombes, as well as character actresses Doris Lloyd and Virginia Brissac, give their usual reliable support. Typecasting of Regis Toomey and Joseph Crehan as two detectives suggests Universal's casting department rather than Siodmak's choice.

If it is true, as Curt Siodmak points out in his Fango interview, that there appeared to be no love lost between the Siodmak brothers, it does seem a pity that the screen could not benefit from at least one true collaborative effort on their part. I am not counting Curt's story for *Son of Dracula*. Curt's low-budget directorial credits cannot even remotely compare with brother Robert's, of course, but the combination of Robert's direction and Curt's scripting might have produced outstanding results.



Publisher Norm Jacobs sez:

"ALL RIGHT, ALREADY!!! $1.89 PER ISSUE!"

Us Fango editors know how it is for you readers. Barely have you scraped together enough pennies to purchase one fabulous issue of FANGORIA, before another priceless issue hits the stands!

BUT THERE'S ANOTHER WAY!!!

When you send us just $16.98, we'll send you the next NINE pulse-pounding issues. That's $1.89 per issue — more than a dollar below the newsstand price!

PLUS — THE FREE CLASSIFIED AD!

Three lines to offer whatever demented (non-profit, non-commercial) message you can think up!

PLUS — LIMITED OFFER TO SUB-SCRIBERS ONLY!!!

Returned from a European distributor! The LAST copies of FANGORIA #10! The same issue available elsewhere at prices up to $16! Now available for NEW SUBSCRIBERS AND RENEWALS ONLY, at a MERE $5 postage-paid ($1 additional for foreign subscribers)!!! While supplies last!

CLIP OR COPY

Send check or money order (U.S. funds only) to:

FANGORIA, O'QUINN STUDIOS, INC. 475 Park Ave., So.
New York, NY 10016

☐ This is a renewal of my current subscription, and I have enclosed my mailing label along with payment.

Enclosed:

- ☐ $16.98 (subscription or renewal)
- ☐ $21.98 (sub PLUS issue #10)
- ☐ $22.98 (foreign surface mail rate)
- ☐ $28.98 (foreign sub PLUS issue # 10)

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

FREE CLASSIFIED LISTING: 3 lines, limit of 45 characters, spaces included, per line. Non-commercial only!

_____

_____

_____

Listings will appear in the next available issue where space allows. Ads generally appear from 2 to 6 months after they are received in our offices.

Scar Search:

They Came From Whippany

In the first of our new series on up and-coming horror makeup talent, we bring you the grisly portfolio of John Bisson and Jeff Bouvier.

By David Everitt

John Bisson first found out about Jeff Bouvier's makeup talent through the pages of Fango. Bouvier had entered a makeup contest and had his picture of bride and groom corpses published in issue #26. Bisson, who himself was exploring the makeup field, noticed that the artist lived in his hometown of Whippany, New Jersey. He gave Bouvier a call and the two young men soon developed a makeup partnership that has spawned a host of fantastic creations and a promising beginning in the makeup profession. Their imagination and skillful technique should be obvious to anyone who looks over the stills of their work on these pages.

Besides their mutual interest in makeup, Bisson and Bouvier have quite a bit in common. They're both French-Americans, they both have the initials J.B., and, more important, they both devoted hours of their childhood to applying putty makeups to G.I. Joe dolls (Bisson turned his G.I. Joe into the John Bloom monster from *Dracula vs. Frankenstein* and Bouvier turned his into a simian from *Planet of the Apes*). Talk about kismet.

Bisson's first serious ambition was to become a comic-book artist. He attended Joe Kubert's comic-art school and later got work as assistant to artist Tom Yeates on D.C.'s *Swamp Thing*. Seeing *The Howling* then steered him in another direction. Rob Bottin's amazing werewolves in that film started Bisson thinking about turning his creations on paper into three-dimensional form. He had already been making a study of the makeup effects field for some time when he noticed fellow Whippanyite Bouvier's

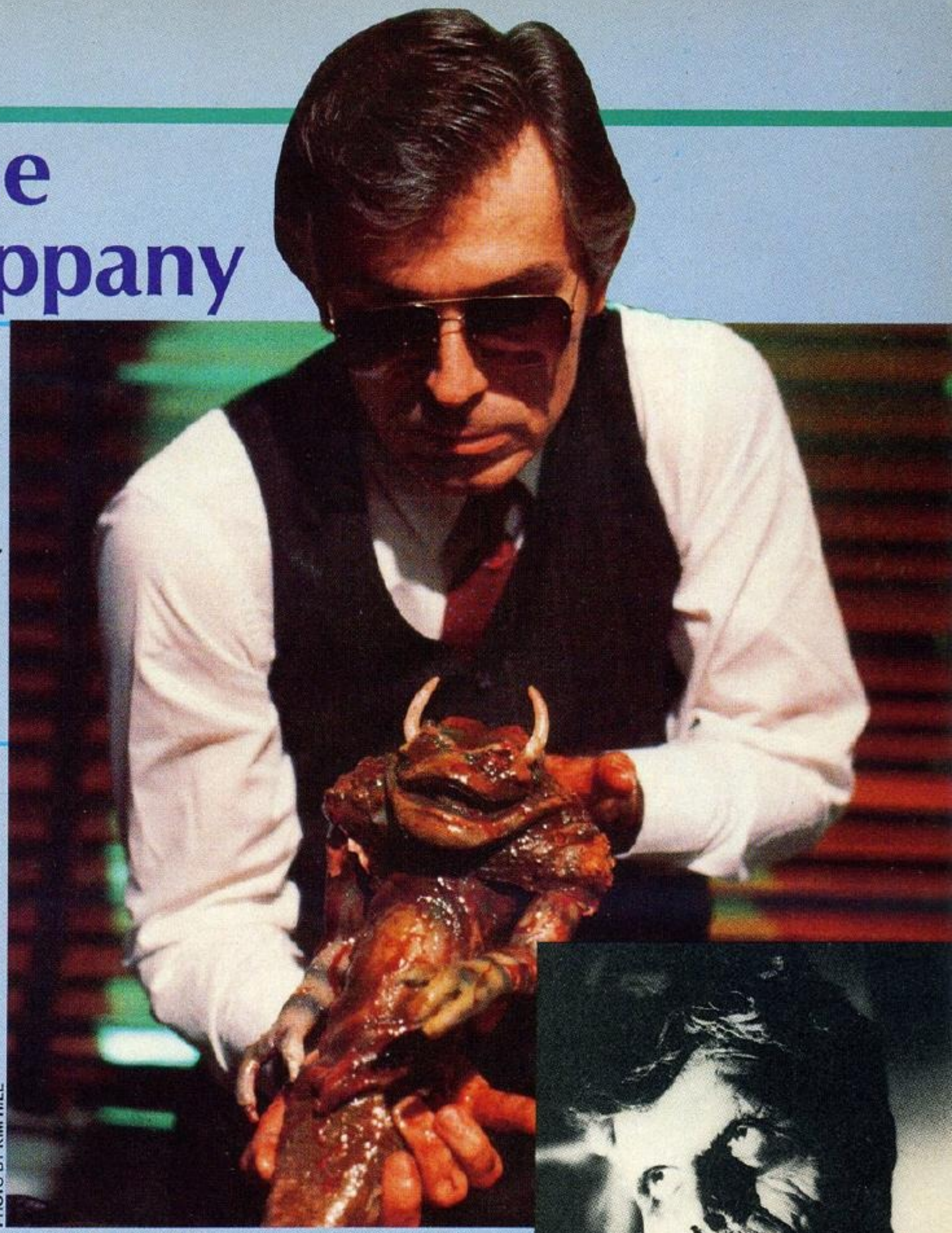
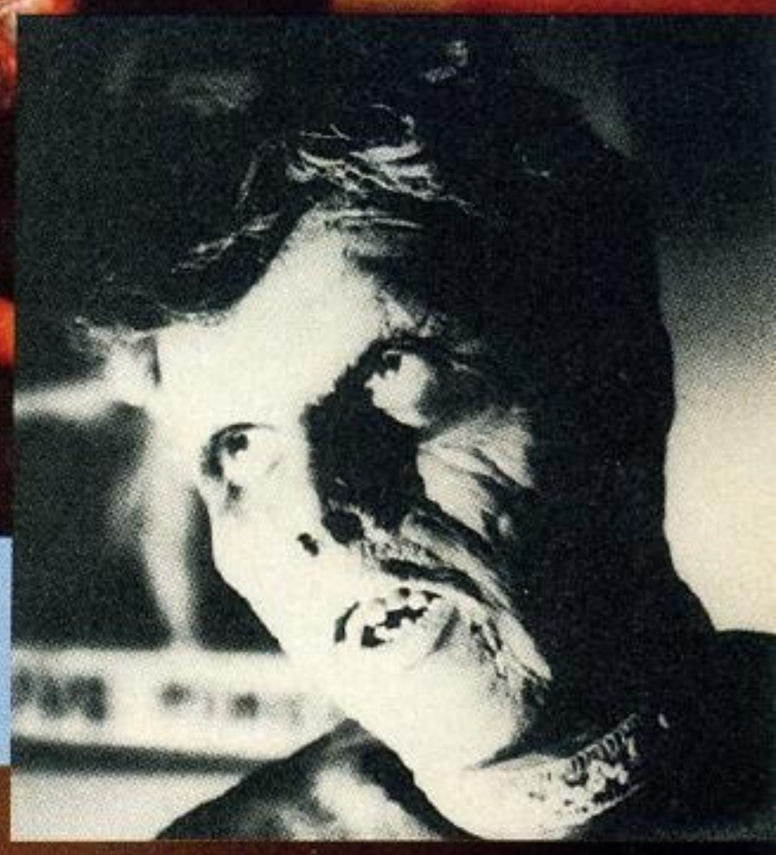
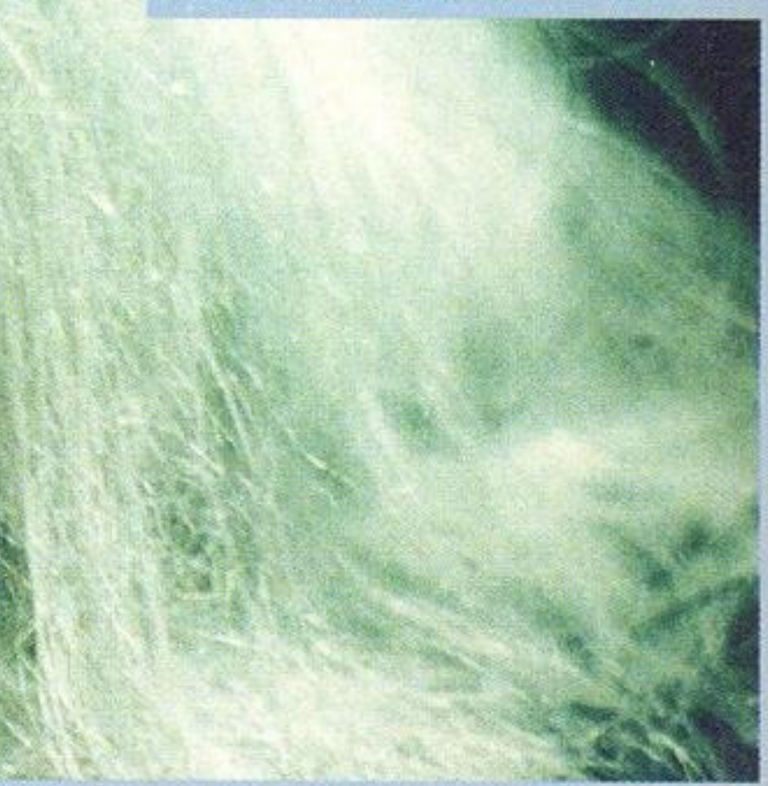


PHOTO BY KIM HILL

Above: For the NYU student film "Weird Hotel", Bisson and Bouvier created a demon baby. Below: The unpainted head of the baby. Right: One of the hotel's zombies.





Above, Above Right and Left: Some of the zombie army made by Bisson and Bouvier for "Weird Hotel". Right and Below Right: Two Bisson-Bouvier creatures for an NYU sword-and-sorcery project.

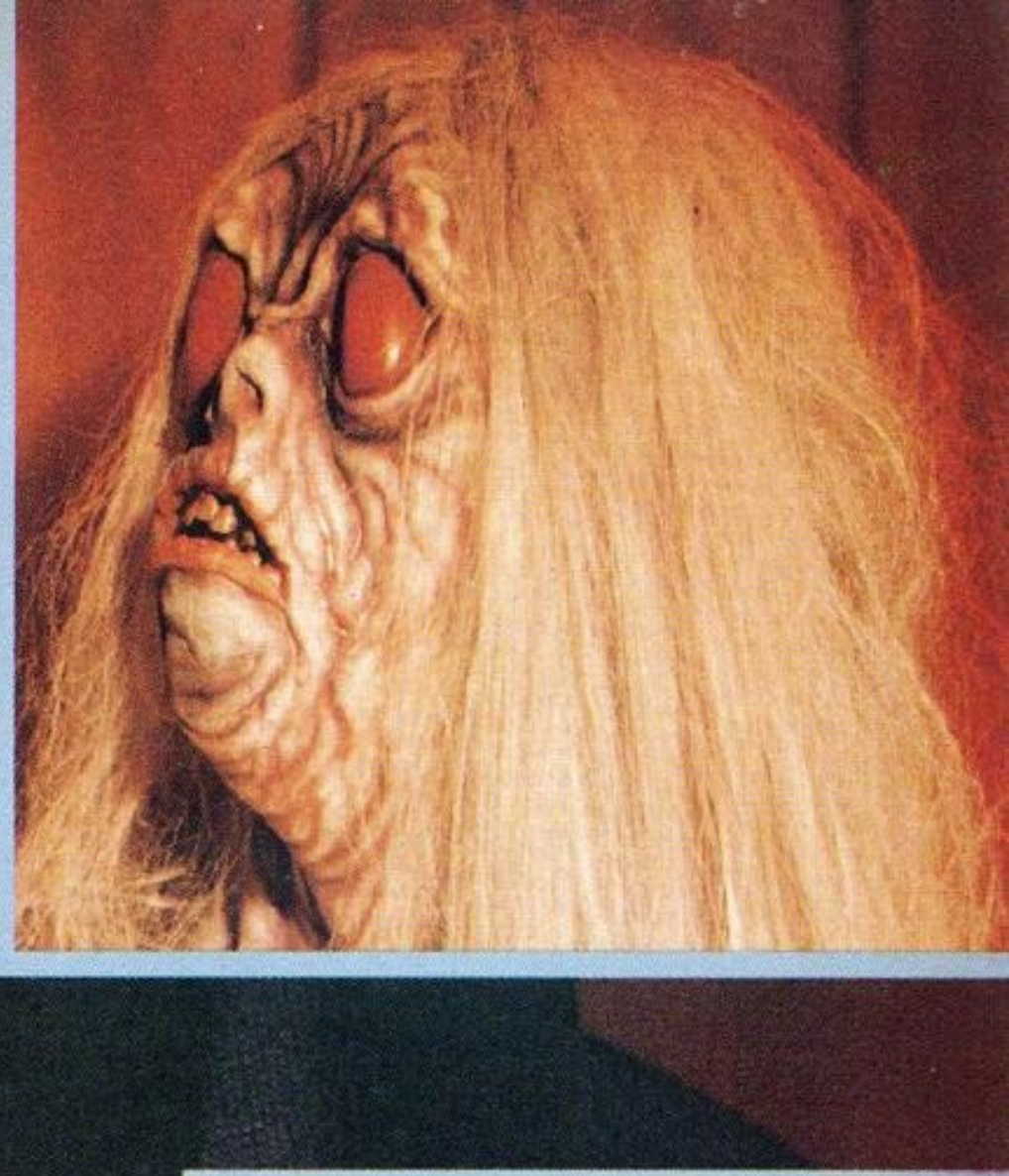
work in FANGORIA.

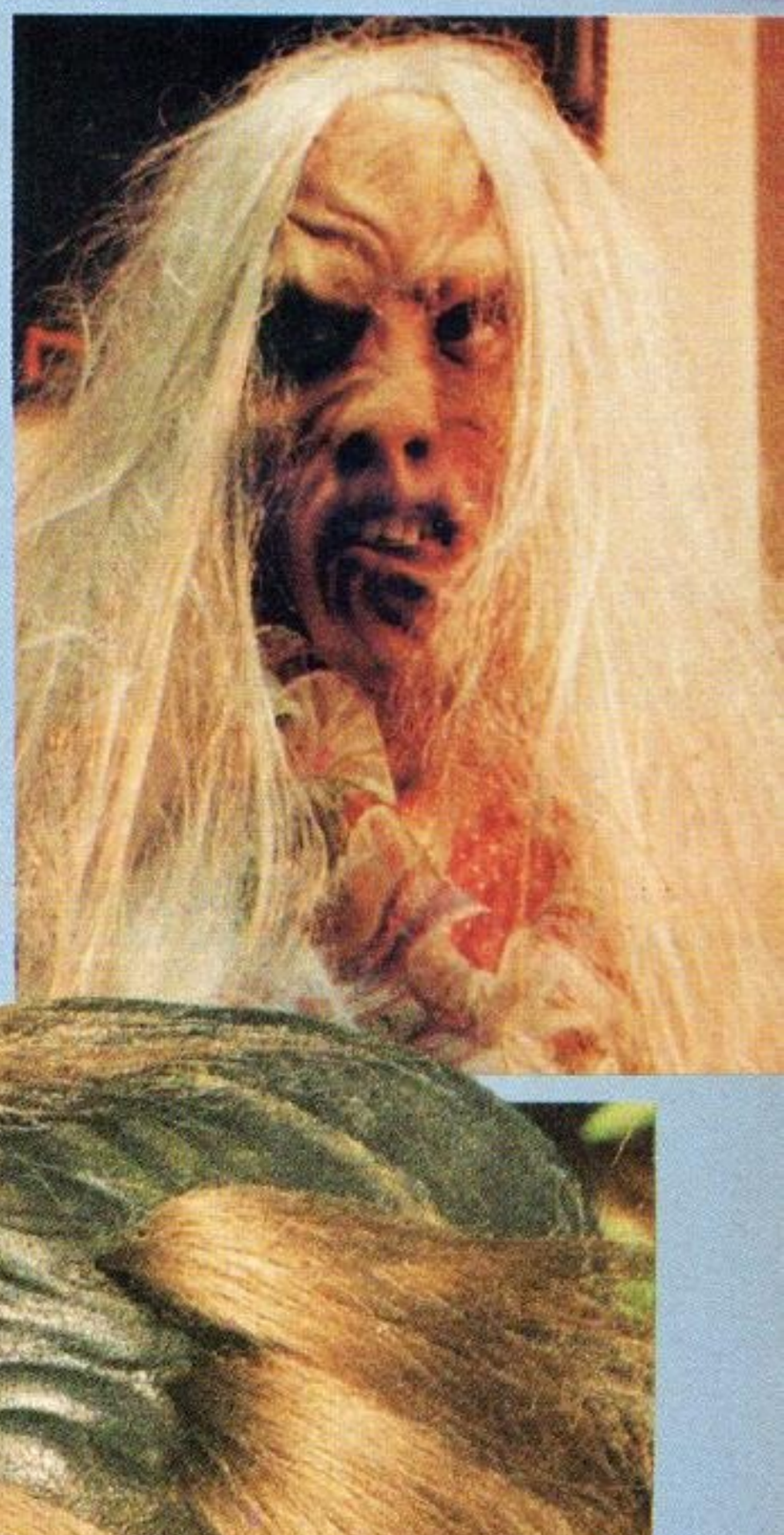
Bouvier, at the age of 15, started reproducing makeups used by his favorite rock group Kiss, and then dabbled in Halloween creations as well. His entry in the Fango makeup contest was done on a whim, but since joining forces with Bisson, makeup has become a serious business.

Together, Bisson and Bouvier have developed their talents in New York University student films. One of these projects, "Weird Hotel," required the creation of a wide array of zombies and demon babies. Another NYU film that Bisson and Bouvier worked on, "Nightfright," has been included in an anthology video cassette called *Flick Trips*, produced by our own O'Quinn Productions and released by MPI. While working on these

PHOTO BY KIM HILL

ALL PHOTOS: COURTESY OF
JOHN BISSON AND JEFF BOUVIER





Above and Right Middle: More "Weird Hotel" zombies from Bisson and Bouvier. Above Right: A saucer-eyed makeup exercise. Right Below: Another creature from the student sword-and-sorcery film.

assignments, Bisson, with his artist's background, has concentrated on designing and sculpting, while Bouvier has dealt primarily with mold-making and creating the latex appliances, although he has also been honing his sculpting skills under Bisson's guidance.

Bisson and Bouvier made the professional plunge recently when they handled the makeup effects for *New York Ninja*, a feature film produced by the ultra-low-budget Manhattan outfit, 21st Century. Presently, Bisson is working with makeup whiz Ed French on a secret project, and Bisson and Bouvier as a team are discussing work for an upcoming picture from director Richard (*Splatter University*) Haines. The quality of their work is bound to lead to bigger and better assignments in the future.

Danning models latest lycanthrope fashions in her atmospheric lair.

The Transylvania Connection

The Howling 2

Philippe Mora, the director within The Beast Within, *takes us to Central Europe for the sequel to Joe Dante's classic.*

By Bob Strauss

Appropriately enough, Philippe Mora, the director of the werewolf picture *The Howling II*, has a history of professional and personal transformations. Born in Paris in 1949 to German refugee parents, Mora grew up as an Australian in Melbourne, where he developed a keen interest in both painting (at the age of six, he was dubbed "the boy Picasso" by the Melbourne media) and films. As a teenager he moved to London, where he quickly established himself as a major pop artist, contributing to, among other publications, *The Beatles' Illustrated Lyrics ("I Am the Walrus"* and *"Good Morning")*. He numbered among his friends Eric Clapton, producer David Puttnam, feminist author Germaine Greer and his godfather, Marcel Marceau.

Mora went on to create such international award-winning documentaries as *Brother, Can You Spare a Dime?, Swastika* and *The Times They Are A Changing*. Returning to Australia, he got in on the birth of that nation's new wave film movement with *Mad Dog*, a down-under western starring Dennis Hopper, which he directed while fellow Aussies Peter Weir and Fred Schepisi were testing the waters with their first feature productions, *Picnic at Hanging Rock* and *The Devil's Playground*.

Since then, Mora has directed 10 movies in almost as many different genres and styles, from superhero satires to offbeat romances to his previous horror outing, *The Beast Within*. *The Howling II*, the sequel to Joe Dante's trend-setting cult movie, was filmed in Czechoslovakia, and stars Christopher Lee, Sybil Danning, Marsha Hunt, Reb Brown, Annie McEnroe and Ferdy Mayne. The following interview was conducted as the film was nearing completion.

FANGORIA: What drew you to *The Howling II*?

Philippe Mora: I had recently completed another movie for Hemdale Films, titled *A Breed Apart*. It's a sort of modern-day Robinson Crusoe story, starring Rutger Hauer, Kathleen Turner and Powers

Boothe. They then offered this film to me, and I jumped at the opportunity because it was a horror film and I wanted to direct another one.

I love horror movies, I always have. In fact, I like all genre films. I think that comes from going to the movies all the time as a kid. And the way films are made these days, there is more creative freedom in horror movies than there is in other forms which are more rigid. Basically, if you can scare people in a horror film, anything goes. I find that quite liberating, and I want to make more horror films.

Fang: You often write your own scripts, but you didn't in this case. Did you make any major changes in the screenplay Hemdale gave you?

Mora: Yes. The original script was set in Mexico, and I was strong on having the story take place in Transylvania. This was quite a big switch, but I think a successful one. Transylvania is where all of these stories started from, and I really liked the idea of going back to that original location and filming it there. In the old days, Transylvania was created in Burbank. Our film shows the real thing.

The story opens in Los Angeles, at the moment when the first movie ended. The werewolf who was played by Dee Wallace is shot with a silver bullet while reading the news on television. At her funeral, her brother [Reb Brown] and coworker [Annie McEnroe] are confronted by this very strange man [Christopher Lee]. He warns them of the danger of the werewolf cult led by the vicious Queen Stirba [Sybil Danning], and they accompany Lee to Transylvania to do battle with her and her followers.

Fang: How did you like Dante's *Howling*?

Mora: I liked it very much. The fact that it was the first well-made werewolf movie ever set in Los Angeles appealed to me for some reason. I thought the humor was good, and the effects were marvelous. Things like that had not been seen before; they were really a breakthrough at that time.

Fang: Are there any aspects of style or tone that you are carrying over from Dante's *The Howling*?

Mora: Not too many. I tried to go for a very rich, gothic look in the visuals. If you can imagine the early Universal horror films, like *Dracula* or *Frankenstein*, in color, that's the look we tried to get. It's not as campy as the first one. It is more of an adventure-horror film than it is a special-effects movie.

Fang: What king of effects are there?

Mora: On-screen transformations and effects involved in the werewolf attacks. These latter are hard to describe without making them sound very, very violent, which they really aren't. I feel that goriness in horror films has a lot to do with how long you stay on it. In other words, something that is graphically gory but is only shown for a split second is not as revolting as the same thing shown for five seconds. *Alien* was a very good example of that. It was very gruesome, but the gore was cut down to an almost subliminal level. Our werewolf attacks and such things are treated in that kind of fashion. It's not a splatter movie.

These particular werewolves are immune to silver, so they can only be killed with titanium weapons. There is a major battle sequence, which in the cutting room we referred to as "the Zulu scene," wherein an endless amount of werewolves are killed by the heroes in a climactic apocalypse.

A lot of effects are involved in that—squibs, wounds, cuts, explosions, head bursts. We have a good dosage of head bursts. I seem to have a fancy for that; I did an exploding head in *Mad Dog*. We used lamb's brains stuffed inside a wax sculpture. Lamb's brains are very effective. Lamb's brains and uncooked tomato soup. This is probably a particularly Australian approach to exploding heads.

Lamb's and pig's brains were used in *The Howling II*, depending on the intelligence of the character. You see, pigs have a higher I.Q., so if the character is smarter, it is recommended to use pig's brains. I won't tell you who we used lamb's brains for in the movie.

One thing we did hasn't been done with werewolves before, to my knowledge. Previously, when a man has changed into a wolf, it's been straight from one form to another. Our werewolves go through evolutionary process. We slowed it up a bit more, so that there is an intermediate stage, which is sort of a baboonish stage. The origin of that came from one of those evolutionary charts that show a man evolved step-by-

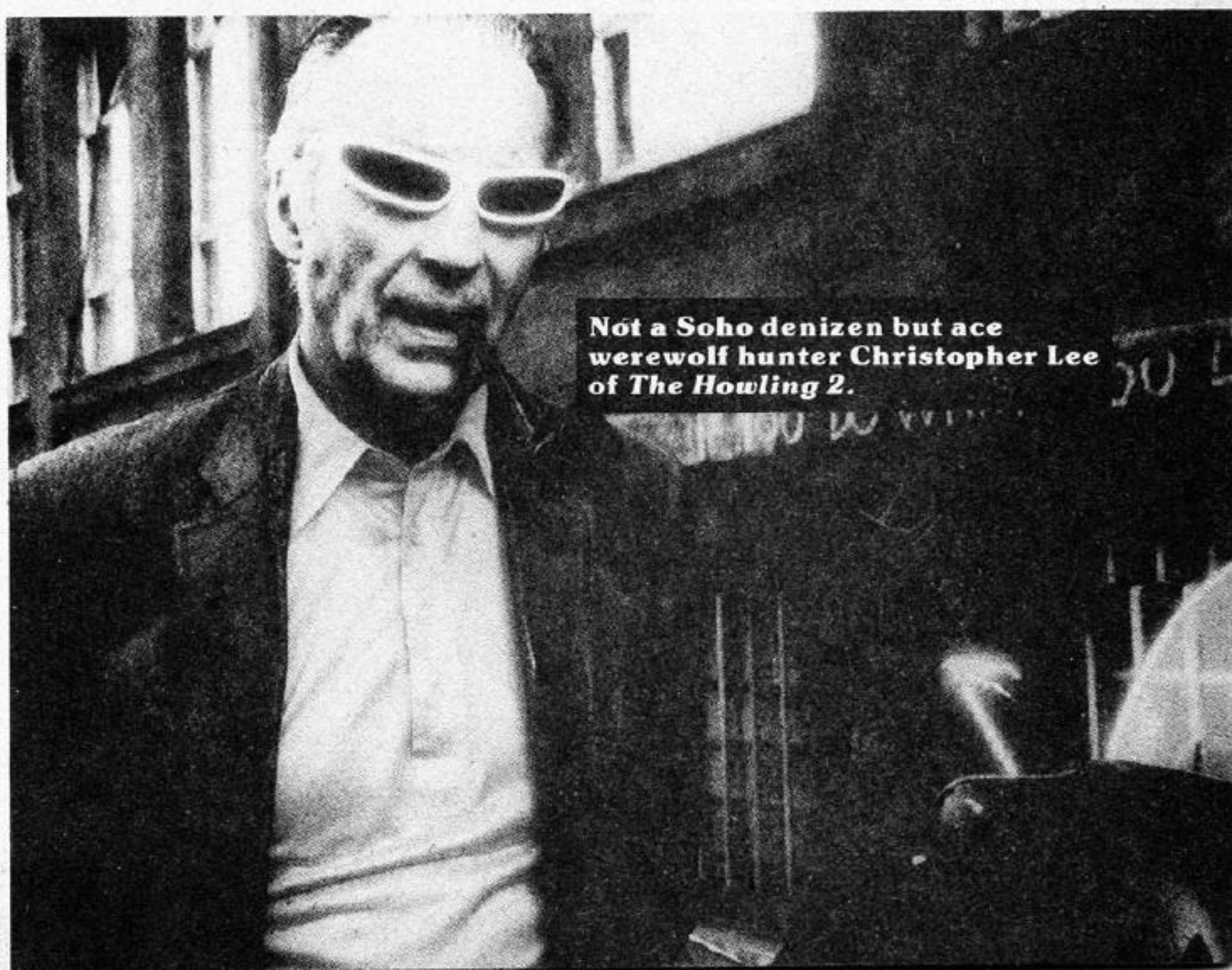
Is this nocturnal fellow a werewolf or an extra in a fur coat? You may have to wait till the video release to find out.

step back to a four-legged creature. We just took a middle stage out of that chart.

All of the major gore effects were shot in Los Angeles. In Czechoslovakia, we just filmed the shadowy-figures-running-through-the-forest kind of stuff. The closeups and shape-shiftings were done at a studio in Northridge named Cosmekinetics. Those effects took about 10 days to film.

Fang: How did you like working in Czechoslovakia?

Mora: I didn't. We had a Czech crew, and



PHOTOS: © 1985 HEMDALE

Not a Soho denizen but ace werewolf hunter Christopher Lee of *The Howling 2*.

Dagger versus claw: hunter and the hunted square off in Philippe Mora's sequel to the Joe Dante hit.

I just found it difficult to work with a crew that didn't speak English. We had to have translators for every department. Endless communication difficulties. I enjoyed the country, but the physical making of the film was very hard. It was a tough shoot.

We filmed a werewolf orgy scene where about 50 of them get pretty wild together. I had a great deal of trouble explaining to these Czech girls, through an interpreter, what it was I wanted them to do. I had to demonstrate to them, a couple of times, exactly how it should be done. That was quite difficult, they needed a lot of convincing! But it's a good scene.

Another hard scene was set in L.A., although we actually shot it in Prague. It's the interior of a werewolf punk nightclub. We had to find punks for it in Prague, and believe it or not there were quite a few of them. The only problem was that they were not allowed to congregate in groups of more than four at any one time. We needed 250, so we had to get special police permission to let them all into the club.

This was the first time they had ever been together in that large a group, so they went nuts. We had Steve Parsons, who is a genuine English pop singer, singing the song *The Howling* and making wolf calls and such onstage. They just went berserk. I said cut and they wouldn't stop, they just kept on slam-dancing. Marsha Hunt was in the middle of the crowd and she nearly got attacked. It was like a riot.

We finally had to stop everything, get it quiet and explain to them that this was just a movie, and that if they didn't behave we'd throw them all out and they wouldn't have any fun for the rest of the day. They were great after that, but I don't think they all realized that it was a movie at the start.

Fang: Were there any advantages to shooting in Czechoslovakia?

Mora: Oh yes, many. The costs of filming there are very low, so it was a happy meeting of economics and the right place to shoot the picture.

The locations we found were just terrific. Jezeri Castle, where we did most of our filming, was about two hours outside of Prague. During the war, it served as a Gestapo headquarters, and we used the same dungeons they used. This was where the whole idea of shooting in the real place added an intangible but very rich atmosphere to the film.

An interesting side note along those same lines is that the studio which we worked out of was built by Goebbels. When the allies started bombing Berlin, the Nazis didn't want their film production to stop, so they built these giant studios in Prague, Barrandov Studios. When I got there and saw them, I couldn't believe it, because they are bigger than anything in Hollywood. Gigantic soundstages, very modern. It's an impressive facility. I believe this was where Milos Forman and the other great Czech directors of the 50's and 60's shot most of their films.

We found one location underneath a church which had 22,000 human skeletons in it. It was a huge room just stacked with bones. I was told about 300 years ago, when they built the church, there was a graveyard there, and they figured that the only way it wouldn't be sacrilegious to dig up the cemetery was to keep all the bones in the basement of the church. So they emptied all the graves and stacked the skeletons in this room, very neatly, marked from A to Z.

You couldn't build a set in Hollywood with 22,000 human skulls in it unless you had $25 million to spend. It was great to pull that off on a reasonably modest budget.

Another amazing location was the crypt where King Wenceslaus is actually buried. We used that for a scene in which Chris Lee is trying to save someone's immortal soul. It's very gothic, at least 500 years old, made out of sandstone with all of these arches.

Fang: How did you like working with your actors?

Mora: Very much. I'd worked with Christopher before, on a film called *The Return of Captain Invincible*, a superhero spoof in which Lee played the villain. He needed a lot of convincing to do another horror movie; he says he's hung up his fangs.

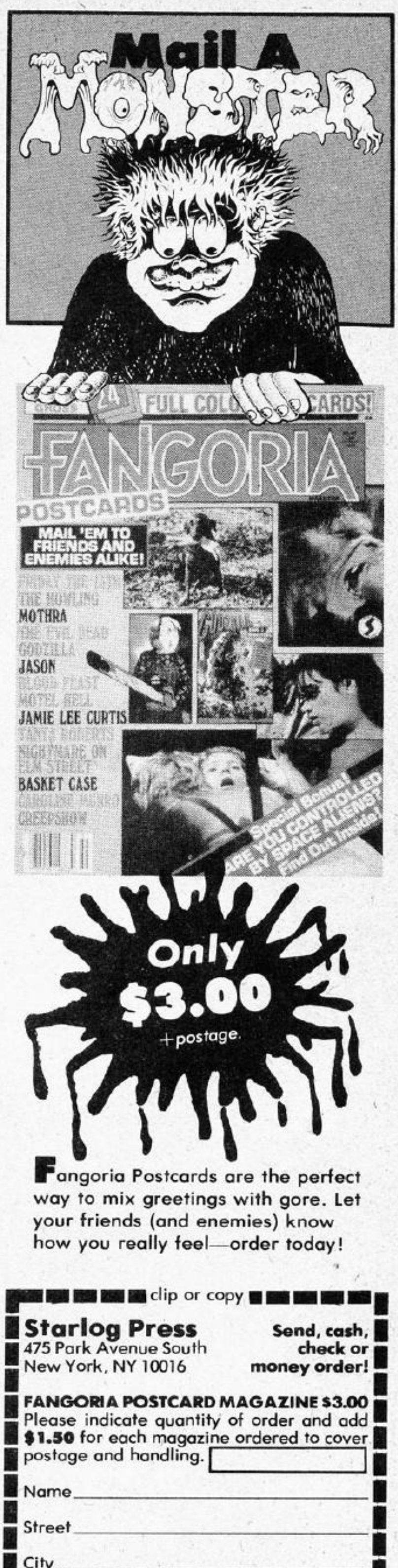
But he'd never done a werewolf film before, and his role in this is also that of a hero. So those things made it new and challenging for him. Christopher is great in this kind of film because basically these stories are absolutely ludicrous. When there is a full moon and a man turns into a wolf, it's total fantasy, so you need someone who can really sell it and make it convincing. Christopher can. He's one of those few actors who can make this sort of story seem real.

Reb Brown and Annie McEnroe were terrific. I'd seen him in *Uncommon Valor*, in which he'd played Blaster, and her in *The Hand* and *Battletruck*. Sybil Danning was incredible. She actually plays a 10,000 year old woman. An 84-year-old Czech actress portrayed the older version of the character.

Sybil was just perfect for this glamorous witch. Her character really doesn't exist; she's the 10,000-year-old woman's idea of what she wants to look like.

Fang: Any future movie plans now that most of *Howling 2* is finished?

Mora: I have several projects in various stages of development, a military-courtroom drama set in Australia during World War II, a biography of Errol Flynn, and another horror story. As you might have guessed, I'm a firm believer in life, liberty and the pursuit of full-length features.



Fangoria Postcards are the perfect way to mix greetings with gore. Let your friends (and enemies) know how you really feel—order today!

clip or copy

Starlog Press
475 Park Avenue South
New York, NY 10016

Send, cash, check or money order!

FANGORIA POSTCARD MAGAZINE $3.00
Please indicate quantity of order and add **$1.50** for each magazine ordered to cover postage and handling. ____

Name _____

Street _____

City _____

State _____ Zip _____

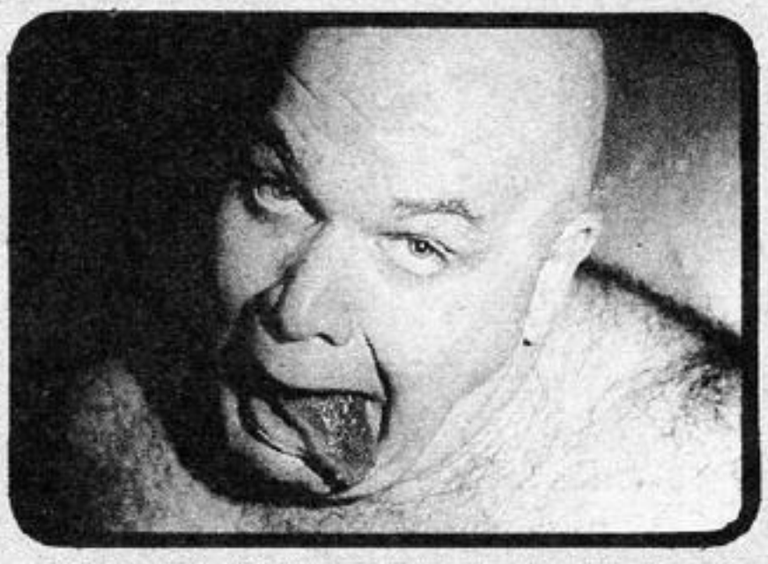
Please allow 4 to 6 weeks for delivery.

We've already offered **scientific proof** that **FANGORIA** is the **BEST PRINTED MATTER THAT YOUR MONEY CAN BUY!!!** We now present the results of the **Ultimate Test** of Fango's place in the world of **Leisure Time Entertainment!!!**

THE FANGO CHALLENGE— THE FINAL CHAPTER!

THE CONTENDERS:

M-TV



PRO WRESTLING

FANGORIA

	M-TV	PRO WRESTLING	FANGORIA
Controlled by Powerful Vested Interests	YES!	YES!	NO!!!
Requires Cable Hook-Up	YES!	YES!	NO!!!
Associated with Cyndi Lauper in the Public Mind	YES!	YES!	NO!!!

THERE YOU HAVE IT! CONCLUSIVE SCIENTIFIC PROOF THAT FANGORIA IS YOUR BEST ENTERTAINMENT VALUE!

Buy any of these pulse-pounding back issue and prove it for yourself!

31—Debra Hill & *Dead Zone; Amityville 3D* FX; *Exorcist* FX; Chainsaw mayhem of *Pieces;* Cunha; And (I can't take it!) More!
32—Martin Scorsese on Cronenberg; Carpenter's *Christine;* John Russo; *Cujo* FX; Subotsky; *Chud;* And (you'll take it and like it!) More!
33—Maley's *Keep* monster; Lon Chaney's secret; a Guy called *Splatter;* Don't Knock the (Herbert L.) Strock; Inevitably, More!
34—Rick Baker's Wonder Years; *Mutant (Night Shadows);* Michael Berryman; Craig Reardon & *Dreamscape;* On Set: *Firestarter;* And (*when* will it end?) More!
35—M-TV meets Makeup FX; Stephen King; Video Brainrot; Pt. 2 of Baker, Argento & *Firestarter;* Roy Ashton; And (it goes on and on) More!
36—Savini & *F13: The Final Chapter;* Stephen King Pt. 2; *Ghostbusters;* Makeup Oscar controversy; plus (what does it all mean, anyway?) More!
37—Dante & *Gremlins:* Dick Miller; Baker's Wonder Years, Pt. 3; Del Tenney; John Amplas; Stuart Freeborn; Mark Shostrom; And (Is meaning necessary?) More!
38—Dante Redux: Walas *Gremlins* FX; Wes Craven on *Hills 2; F13*—The Final Article?; *Fall Break/The Mutilator;* Wyott Ordung; (After all, is our interest in ends...) More!
39—The Shape versus Jason and Leatherface!; Walas on *Gremlins;* Cook & *Ghostbusters;* Stratton on *V;* Freeborn Part 3; And (...or in the process itself?) More!
40—On Set for *Nightmare on Elm Street* and *Return of the Living Dead;* Schwarzenegger on *The Terminator;* Brother Theodore; Harry *Frankenstein's Daughter* Thomas; And (For instance, consider this list...) More!
41—Larry *Zontar* Buchanan; Jim Cameron & *Terminator;* Chris Lee Pt. 1; Steve Johnson & *Ghostbusters;* Laurel's *Darkside;* Bernard *Giant Leeches* Kowalski; And (...which represents years of work...) More!
42—*Blood Simple;* Chris Tucker & *Company of Wolves;* Mario Bava Pt. 1; DePalma on *Body Double;* On Set for *The Stuff* And (...deadline after deadline...) More!
43—On Set for *Day of the Dead, Cat's Eye;* C. Rambaldi & *Silver Bullet;* William Castle screenwriter Robb White; John *Brides of Blood* Ashley; Mike "Touch" Connors; And (...leading off into...what?) More!
44—Danny Steinman & *F13's* New Beginning; Freddie Kreuger designer David Miller; Dan O'Bannon on *Return of the Living Dead; Company of Wolves;* Siodmak!; Saxon!; Robert Wise!; And (Which ends first?) More!
45—*Elm Street's* Heather Langencamp; *F13-V's* FX; *Fright Night* preview; Elvira; Dick Miller; Steve Neill; Jerry *Teenage Zombies* Warren; Jack *Spider Baby* Hill; And (Fango or the-world-as-we-know-it?) More!
46—Tobe Hooper & *Lifeforce; Day of the Dead's* Bub; *Night of the Living Dead* book preview; Caroline Munro; *Sucker Swamp* comix; Howard *Voodoo Island* Koch; And (In either case...) More!
47—Savini FX for *Day of the Dead;* On Set: *Fright Night; Lifeforce* FX; *Explorers; Neor. Maniacs* (...the process is all...) More!

MAKE THIS MOST OF YOUR LEISURE HOURS! BITE THIS COUPON OUT TODAY!

Mail to: FANGORIA
475 Park Ave. South
New York, NY 10016

Include an additional $1.00 per copy for each magazine ordered for 3rd Class postage. Send cash, check or money order drawn to STARLOG PRESS.

Enclosed $_____

☐ #1	$15.00	☐ #19	$3.75	☐ #35	$3.75
☐ #2	$3.75	☐ #20	$10.00	☐ #36	$4.00
☐ #3	$3.75	☐ #21	$3.75	☐ #37	$4.00
☐ #4	$6.00	☐ #22	$3.75	☐ #38	$3.75
☐ #5	$4.50	☐ #23	$3.75	☐ #39	$3.75
☐ #6	$3.75	☐ #24	$3.75	☐ #40	$3.75
☐ #7	$3.75	☐ #25	$3.75	☐ #41	$3.75
☐ #8	$3.75	☐ #26	$3.75	☐ #42	$3.75
☐ #11	$4.00	☐ #27	$6.00	☐ #43	$3.75
☐ #12	$10.00	☐ #28	$3.75	☐ #44	$3.75
☐ #13	$6.00	☐ #29	$3.75	☐ #45	$3.75
☐ #14	$6.00	☐ #30	$3.75	☐ #46	$3.75
☐ #15	$3.75	☐ #31	$3.75	☐ #47	$3.75
☐ #16	$3.75	☐ #32	$3.75	☐ #48	$3.75
☐ #17	$3.75	☐ #33	$3.75		
☐ #18	$6.00	☐ #34	$3.75		

Name

Address

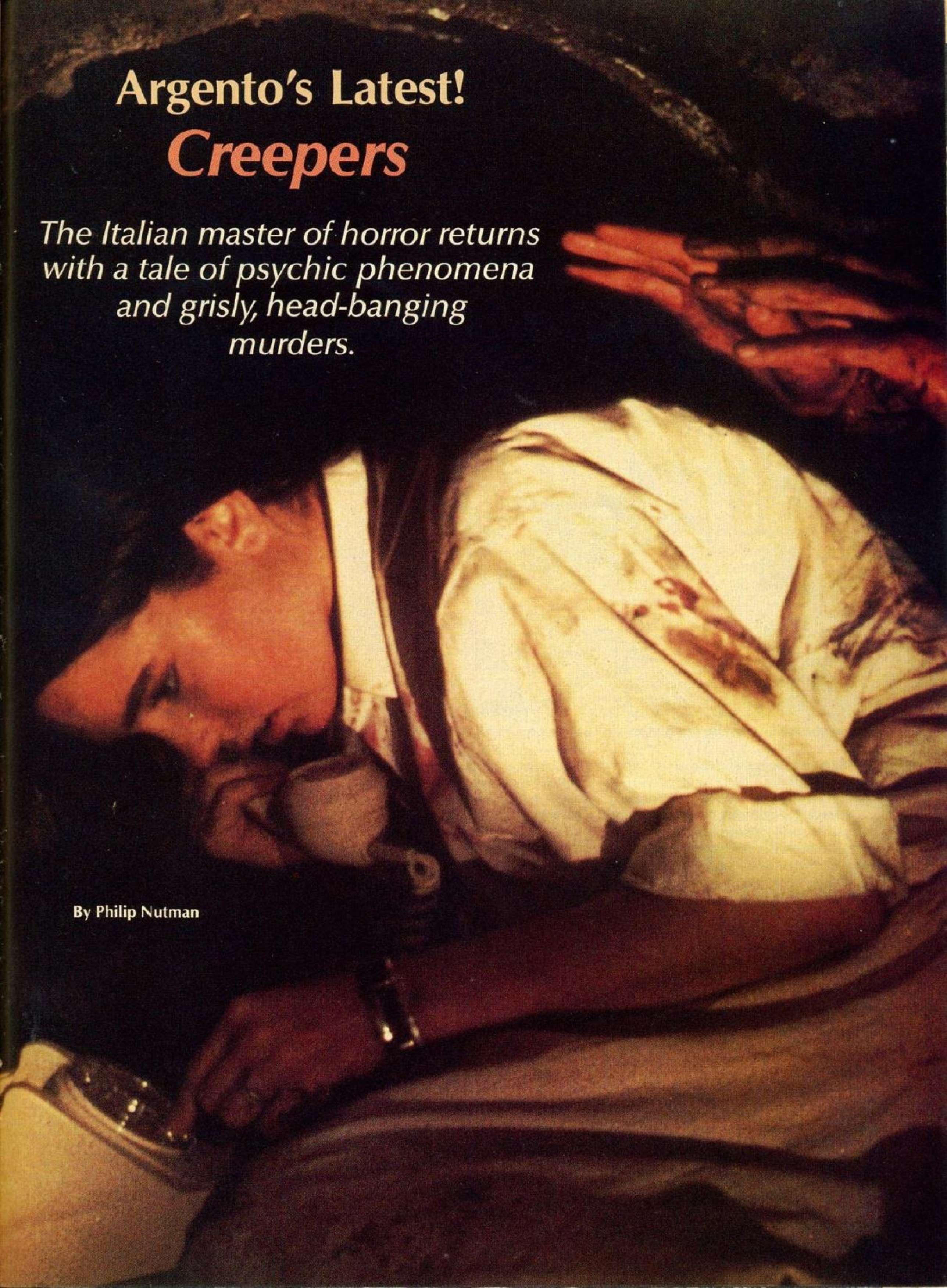
City

State Zip

Argento's Latest!

Creepers

The Italian master of horror returns with a tale of psychic phenomena and grisly, head-banging murders.



By Philip Nutman

Jennifer takes a swim with some maggots and skeletons in a scene reminiscent of *Poltergeist*.

It begins, as is to be expected, with a murder.

A low-angle shot of a pine tree, its branches buffeted by a strong wind. The camera moves steadily, sensuously upwards over the tree tops while on the soundtrack we hear the haunting strains of "Valley", a piece of music performed and composed by Rolling Stone Bill Wyman. We are not, however, in familiar Argento territory—this is the Swiss Transylvania.

A harassed teacher ushers a party of school children onto a bus. As the bus pulls away, a young girl runs down the road behind it, calling out desperately. But the vehicle does not stop.

The 14-year-old girl finds an isolated house that appears to be deserted. But inside there is movement. Chains are fixed to the wall, and someone, or something, starts to pull on them.

The girl enters through a back door. Suddenly, there is a crash. Frightened, the girl runs to the front door. It's locked. Banging against the frame, her hand is suddenly impaled by a pair of scissors.

The hysterical, blood-spattered girl yanks out the scissors and races from the house to a nearby mountain stream. Something moves in on her, and she falls back to become victim to the brutal, mauling force that pursues her...

And so begins Dario Argento's latest shocker, *Creepers*, called *Phenomena* in Europe. The Italian Master is back, with—need it be said—a vengence.

Creepers is a new departure for Argento, the "Italian Hitchock" and undisputed king of Latin horror, the man who almost singlehandedly created the *giallo* (or yellow cinema) sub genre of brutal, stylish psycho-thrillers which came to prominence in the early 1970's. He now turns his attention to psychic phenomena, hence the film's original title.

The movie tells the story of Jennifer Corvino, the young daughter of an American-Italian actor (you know, your basic DeNiro/Pacino type). She has tremendous psychic powers which, in this case, means she can communicate with insects. When dad signs up to star in an epic that is shooting in the Philippines (the new John Ashley/Eddie Romero monster movie?), he sends her to the Richard Wagner Academy, an exclusive girls boarding school situated just outside Zurich in the Swiss-German region in the land of the cuckoo clock. This area is known as the Swiss Transylvania because of a peculiar wind that disturbs the mental equilibrium of the inhabitants of the region. Argento explains: "This wind can have a highly disruptive effect on people. It can actually make them crazy. Some medical doctors have suggested the environmental changes could cause birth defects in pregnant women as they seem rather susceptible to the effects. It's quite something to witness, the wind suddenly coming between two mountains, along the valley, hitting the plain at a terrific speed."

Jennifer (played by Jennifer Connelly, last seen in Sergio Leone's *Once Upon A Time In America* as the teenage sweetheart of Noodles, the DeNiro character) arrives in Zurich during a reign of terror: a maniac has been periodically slaughtering teenage girls. The police are baffled and can find no apparent motive for the attacks. Not only that—they can't find the bodies! So far, only a few assorted body parts have been discovered.

John MacGregor (Donald Pleasence),

a crippled entymologist, is brought onto the case because the only way the police can accurately determine the time of one of the deaths is by examining the insect larvae that inhabit the gruesome remains left behind by the killer. The maggots in question belong to a species known as the Great Sarcophagus, a type of fly only attracted to rotting meat, preferably human.

Jennifer, in the mean time, arrives at the Wagner Academy and has problems settling in. First, weirdo dreams, then she starts sleepwalking, wandering the grounds and climbing along narrow ledges high above the ground. During these nocturnal excursions she discovers the next victim, one of the girls at the school. Her empathy with insects, particularly flies, means she can see events through their eyes while in this dream state. The killer realizes someone is onto his/her/its antisocial activities, and so Jennifer looks like the next victim...

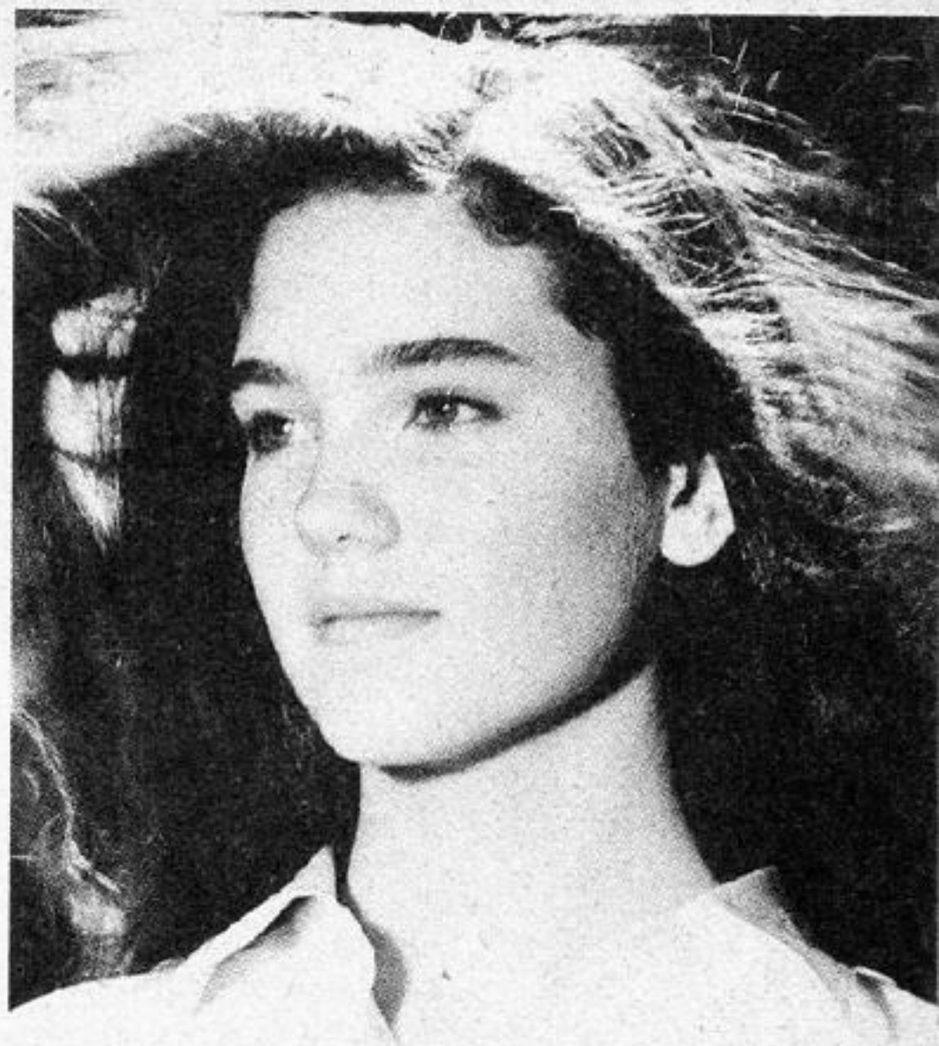
In the past, Argento has specialized in two types of plot, either the Hitchockian *giallo*, such as *Bird with the Crystal Plumage* and *Deep Red*, or supernatural thrillers, like *Suspiria*. *Creepers* is a new venture for the director in that it combines scientific investigation with the supernatural. The concept for the film came together quite quickly, as Argento explains:

"I was inspired to make the film after I read various news reports. First, in America some doctors discovered that certain schizophrenics have the capability to communicate with insects, which I thought was an incredible thing to discover. Second, while I was in France I was listening to the radio one day and I heard an item concerning a murder case. The police had enlisted the aid of a scientist, and by using insects they unmasked the murderer. Fantastic! I found the ideas exciting and they seemed to come together quite logically. Then, when I was in Switzerland for a vegetarian convention—I don't eat meat—I found the perfect location around Zurich, and the other elements fell into place. I think it's a very unusual story, and a very unusual film, being a thriller within a horror story, expansive, yet very claustrophobic."

The screenplay was written in the fall of 1983 shortly after Argento had completed *Tenebrae*. He collaborated with Franco Ferrini, then supervised the story-boarding. "I find it a necessary process that helps to simplify the processes involved," he says. With specific locations in mind he then had to decide on the visual style. In his previous films Argento has mainly shot locations in and around Turin, in the north of Italy, or Rome. These locations have always contributed to the style of his stories. With *Creepers*, Argento has taken a new visual approach. "I wanted the film to have a cold feel to it, the colors muted, sparse. Not just because we were going to film in the Alpine region, but because the expressionism of *Suspiria* and *Inferno*, the deep colors, would have been wrong," he explains.

Argento comes from an artistic background, his mother and uncle being photographers of some note, which explains his attitude towards film, composition and color. "A lot of my inspiration comes from them," he adds. "And on *Creepers* I was very influenced by the work of German filmmaker Leni Riefenstahl who made films like *Triumph Of the Will* during the days of the Third Reich. Not politically influenced, of course, but visually."

To achieve this look Argento had director of photography Romano Albani use a special film stock that works in conjunction with a processing technique called ENR developed by Technicolor. This processing involves a 50 percent subtraction of color from the original material, giving the final print a cold, washed-out appearance. "The process converts the most vivid colors. But you must also arrange this during the filming; in the production design, the costumes, the lighting. For example, I instructed Giorgio Armani, the famous fashion designer who has worked on some films, most recently Walter Hill's *Streets Of Fire*, to make clothes in black, white and gray, while the production designers kept primary colors to a minimum. In this way we were able to freeze the colors, managing to obtain the cool greens of Switzerland, yet giving the rest of the film a black and white tonality."



The attractive Jennifer Connelly—soon to be seen in Jim Henson's *Labyrinth*—is tracked by a bizarre killer in *Creepers*.

Once the screenplay was finished and preproduction work was underway in early 1984, Argento began his search for the right teenage actress to play Jennifer. He spent the next two-and-a-half months in America auditioning hopeful applicants. During his quest he consid-

Crack entomologist Donald Pleasence tries to unravel the mystery in Dario Argento's *Creepers*.

ALL PHOTOS: © 1985 NEW LINE CINEMA

BANNED IN TOLEDO

You've heard of the fabulous Ghoul Brothers in the pages of **Fangoria**—but have you ever actually **heard their music?**

Probably not.

Last fall, a courageous music programmer at Toledo's WIOT-FM radio played one of the more "acceptable" tracks over the air a few times. Within days, the Ghouls' rendition of "Ghoul Days" went to number 3 on the listener request list, and was receiving daily airplay on the listener-programmed "Top Five at Five" feature.

Suddenly, the Ghoulish sounds stopped coming over the airwaves, even though listener requests had **risen.** An explanation? One unofficial source at the station attributed the record-ban to group pressure; another claims that a programming consultant felt that certain **offensive** aspects might drive away afternoon listeners.

We wish you could experience the pleasures of Ghoul-rock on your local radio station. But you can't. . .and you won't, unless radio grows some guts.

There are just over 200 copies left of the numbered, first-edition pressing of the 10-tune lp "Ghoul Days." These will be delivered to the first 200 orders received through this ad, so act now!

Send your order to **Ghoul Days**
Starlog Press
475 Park Ave. So.
New York, NY 10016

OK! I'm tired of waiting for my local radio station to play GHOUL DAYS! So here's my bucks. . . I've enclosed **$8.98** for each record ordered, PLUS POSTAGE.

U.S. POSTAGE: Add $1.95 for each record.
CANADA: Add $2.95 for one record.
U.S. & Canada: Add 50 cents additional for each extra copy ordered.
Make checks payable to Starlog Press.

Total for Records _____

Total for Postage _____

TOTAL AMOUNT ENCLOSED: _____

Name _____

Address _____

City _____

State _____ **Zip** _____

ered Lynn Ullmann, daughter of actress Liv Ullmann, famous for her roles in the films of Ingmar Bergman. But Lynn Ullmann didn't have the right qualities Argento required, so he was stumped. By chance he saw some of Sergio Leone's audition video tapes for his gangster epic *Once Upon a Time in America* and thus found Jennifer Connelly. "As soon as I saw her tape I knew she would be great for the part," he says. "She is beautiful, tremendously beautiful! In my opinion she is an angelic vision of womanhood, which is something I wanted to convey in the film. And she was marvelous to work with. Her face and form are really powerful, and she's almost sexless. Again, this was something I wanted in the film as the character of Jennifer Corvino is very virginal, almost passive. That is why the insects aren't afraid of her; in fact they love her. Jennifer is a wonderful actress who has a great career ahead of her."

Once he had found his star, Argento completed the other casting. He chose Donald Pleasence because "he's a great character actor;" Argento regular Daria Nicolodi (his former wife—they recently separated) as the sinister Miss Bruckner, one of the teachers at the Wagner Academy; Dalila DiLazzaro as the headmistress; and actor Patrick Bauchau (*A View To A Kill*), as Inspector Rudolph Geiger of the Swiss police force. All that remained was a special makeup effects artist to provide the rest of the cast: the rotting bodies of the killer's victims.

The man responsible for the stomach-turning effects was Sergio Stivaletti, a former medical student turned makeup artist, whom FANGORIA readers are likely to hear a lot about in the near future. For Stivaletti, *Creepers* proved his big break, having worked uncredited on several other Italian films. With his medical background he was perfect for the film since Argento wanted total realism as far as the severed limbs, heads and corpses were concerned.

(A warning to those readers who don't want to know the murderer's identity or have the surprise shocks of *Creepers* revealed in advance; skip the next couple of paragraphs.)

Work on the designs for the killer, a human monster suffering from a birth defect, and the other effects, such as the hand through which the scissors had to pass, a decapitated head, several decomposing stiffs, and the odd maggot-infested limb, began in March 1984. The fake hand was fully articulated so the fingers could spasm as the actress (Argento's daughter Fiore), tries to pull the offending implement out. Four separate heads were made for the actress' death scene, using the normal procedures of life-casts and prosthetics. For Patau, the cannibalistic killer, Stivaletti had to make 12 different masks for Davide Marotta, the actor, to wear. The defect depicted in the film is real, though highly rare, and sufferers have no desire to eat people (or at least, we hope not!), and it was here that Stivaletti really brought his talents to the fore. Argento has nothing but praise for the 27-year-old artist: "I'm really pleased with the way the makeup effects turned out. It was such a relief as the character is obviously important to the plot, and I think Sergio did a marvelous job."

Shooting started in June 1984. Since the film required a lot of special insect photography, the second unit commenced work before the main unit. Luigi (*Starcrash*) Cozzi was assigned to direct the second unit because of his effects background, handling the optical effects and the macrophotography used for closeups of the insects. Principal photography followed two months later, and the filming wrapped up in October.

Argento decided to experiment with the music soundtrack, using a variety of heavy metal and punk groups in addition to original compositions by his usual group, Goblin, and Claudio Simonetti. "I originally wanted Tangerine Dream to do the score," the Italian explains, "but they had just arranged to do a tour, so were unavailable. I had used Keith Emerson of Emerson, Lake and Palmer for the soundtrack of *Inferno*, but I wanted to do something different, although Keith did some excellent music for that film. All my films have strong soundtracks, yet this one had to be the strongest! That's why I chose groups like Motorhead and Iron Maiden. Goblin has contributed, too, and so has Bill Wyman, who is a very old friend. I wanted a mixture of gentle, atmospheric music and driving rock for the murders to give the film momentum."

Also on the Dolby soundtrack are compositions by Anti Sex Gang, and, on the soundtrack album released by Cinevox Records of Italy, "Two Tribes" by Frankie Goes To Hollywood, which Argento finally decided not to use in the film.

When *Creepers* opened in Italy in February of this year it was a box-office success, reportedly grossing more than *Indiana Jones and the Temple of Doom*. The same situation happened recently in France where Argento is regarded as one of the top directors in the world. The soundtrack album also went to number one on the Italian charts.

Right now Argento is busy finishing the screenplay of his next film, the final chapter in the *Suspiria* supernatural trilogy, and is producing Lamberto Bava's *Demons*, a new no-holds-barred horror movie from the son of Mario Bava that is full of special effects and innovative makeup. The budget for *Creepers* was $3.8 million; the proposed budget for his new film, as yet untitled, is likely to be something over $10 million. 1985 may prove to be the year of breakthrough success for Italy's master of horror.

GET A HEAD!

Our Latest Makeup Contest Gives You the Chance to Win One of The Re-Animator's *Bloody Noggins!*

The producer of *The Re-Animator*—the outrageous, unrated H.P. Lovecraft adaptation—has made it possible to run a special contest for all of FANGORIA's talented horror-makeup artists. To prove to the world that he's no piker, producer Brian Yuzna is willing to ante up the gruesome prop head used in his film as the first prize to be awarded to the best that Fango readers can offer.

For those who haven't seen the movie yet, a highlight of *The Re-Animator* are the scenes involving the decapitated Dr. Hill whose body and head are separately re-animated by Herbert West's miraculous re-agent serum. To put it mildly, this re-animation has macabre consequences. Our GET A HEAD RE-ANIMATOR CONTEST asks you to use your imagination and ingenuity to create a horrific, living, headless body and its companion living, decapitated head. Be the first kid on your block to make your own zombie with separate body and head!

Once you have created your grisly masterpiece, take a clear color photograph of your work, and send it to:

GET A HEAD
FANGORIA Magazine
475 Park Avenue South
New York, NY 10016

Be sure to write your name and address on the back of your photos for easy identification.

The entry selected as the First Prize Winner will receive the very same bloody Dr. Hill head used in *The Re-Animator.* Great at parties! Great for picnics at the beach! Great for impressing girls! Just plain great!

Five Second Prize Winners will each receive an authentic *Re-Animator* medical scrub shirt with the title of the movie printed in day-glo letters on the back and (producer Yuzna promises) some tastefully dabbed fake blood.

All entries must be in the Fango offices by **January 15, 1986.** All photos submitted for this contest become the property of O'Quinn Studios, Inc.

Get a head!

Jeffrey Combs, as Herbert West, shows off the head of Dr. Hill that will be the first prize in our GET A HEAD MAKEUP CONTEST. The re-animated, headless body of Dr. Hill was reportedly out getting coffee when this picture was taken.

PHOTO: © 1985 EMPIRE PICTURES

Living Heads, Morlocks and Neanderthal Professors

Writer David Duncan looks back on his Hollywood career—from the creature craze of the 50's to a George Pal classic.

By Tom Weaver and John Brunas

EDITOR'S NOTE: As is the case in all other types of moviemaking, the screenwriter of a horror film is often overlooked in favor of the director. To help correct this common oversight, we bring you an interview with David Duncan, a novelist turned screenwriter who has contributed to many well-remembered sci-fi/horror films of the late 50's and early 60's. His credits include *The Monster That Challenged the World* (1957), *The Black Scorpion* (1957), *The Thing That Couldn't Die* (1958), the American version of *Rodan* (1957) and *Monster on the Campus* (1958). His best work is the script for George Pal's science-fiction classic *The Time Machine* (1960).

Duncan didn't start to write full-time until the age of 33, in 1946, after around 10 years of work in government administration and public services. He began

Screenwriter Duncan worked with George Pal to create the sci-fi classic *The Time Machine*. Here Rod Taylor is roped in by one of the Morlocks.

screenwriting in 1953 but didn't start "writing science fiction for the movies until one of my SF novels, *Dark Dominion*, was serialized in *Collier's*," Duncan recalls. "You know how they categorize people in Hollywood. Suddenly I was a science-fiction writer, which I had never been before."

FANGORIA: What exactly did you contribute to *The Monster That Challenged the World*?

David Duncan: When I went to work on the story and screenplay the plan was to make the picture in Japan, and so everything I wrote was done with this in mind. As well as I recall, everyone including myself was pleased with the finished screenplay. I was paid off and had lined up another assignment when the blow fell. For reasons I don't know, the Japanese filming had to be called off, which meant that the screenplay had to be completely re-written for a local setting. I labored at it for a few days free of charge but everything I wrote was dead, dead, dead. Pat Fielder, a very attractive young woman, was doing secretarial work for Arthur Gardner at the time and asked if she could have a shot at it. Her request was granted with very happy results for Pat.

Fang: Pat Fielder told us you wrote an article about ancient shrimp eggs for *Life* magazine, and that was what inspired the movie.

Duncan: No, I didn't write for *Life* about shrimp eggs. It may have been the writer-photographer David Douglas Duncan with whom I was sometimes confused in those days. I recall that he did a book on Picasso and *Publisher's Weekly* ran a review of it headed by a picture of me.

Fang: *Them!* had a large influence on sci-fi films of the 1950's, especially *The Monster That Challenged the World* and *The Black Scorpion*. Do you recall whether you saw the film and used it as inspiration?

Duncan: Yes, I saw *Them!*, one of the best. And I certainly used it to the extent that it demonstrated that the longer one could keep the nature of the menace a mystery, the better.

Fang: Some film experts insist that parts of *The Black Scorpion* were "written around" certain special effects shots which were filmed before a script existed. Do you recall whether you were told to incorporate any specific scenes into your screenplay before you even began writing?

Duncan: After almost 30 years my memories of the actual writing of these screenplays is pretty dim. I seem to recall that there was an unusable script on hand in the case of *The Black Scorpion* and I remember a huge floppy spider that producer Jack Dietz insisted on introducing far sooner than I thought it should be. I've never seen the film.

Fang: Did the men who would eventually direct your screenplays—Edward Ludwig, Will Cowan, Jack Arnold, etc.—meet and consult with you prior to filming?

Duncan: The only one of the three directors you mentioned that I knew personally was Eddy Ludwig [*The Black Scorpion*]. Directors don't like to have writers around when they start filming. At least no director ever wanted me around or bothered to consult with me. Except George Pal.

Fang: Did you like to visit the sets when your screenplays were being shot?

Duncan: I had written a historical drama called *Sangaree* [1953] for Bill Pine and Bill Thomas—"The Two Dollar Bills"—then I went back to work for them again about two months later, when they were shooting the film. I took a break and walked down to where they were filming to see what was happening, and on the set I noticed a sign in a window, "George Washington for President." I tore back to the office and told Bill Thomas, "My God, they've got a sign out there, 'George Washington for President.' He wasn't president until three or four years after this picture is set, and he didn't have to run for president anyway—he was elected unanimously and had no opposition. This'll make the whole picture look silly."

So Bill Thomas grabbed the phone, called the set and stopped them from shooting. Then he went out there to see what was going on. I don't know what this delay cost him, but they stopped production for an hour—must've been quite a bit. He came back a while later, gave me a glowering look and said, "That sign isn't even in camera range—some extras put it up for fun!" That's one reason they don't like writers on the set.

Fang: What are some of the ins and outs of writing dialogue for dubbing a foreign

The professor gone neanderthal carries off his co-ed beauty (Joanna Moore) in the Duncan-scripted *Monster on the Campus*.

film like *Rodan*?

Duncan: Working on *Rodan* was the most boring job I ever had in my life. The film goes into a Movieola that can run it forward or backward and repeat scenes as many times as needed while the operator stares at the mouths of the Japanese actors and attempts to find English words that fit the mouth movements. There are only three letters in the English alphabet that close the mouth completely—B, M and P—but there must be dozens of Japanese characters that do the same thing because when the sound was turned off the actors appeared to be saying something like "Mama, mama, mama," over and over again. Actually most of the dubbing was done by a co-writer whose name, I think, was O'Neal. He should have received the credit.

Fang: Most of your other sci-fi credits around that time were for Universal-International.

Duncan: Howard Pine, son of Bill Pine, was working as a producer at Universal studios and he had them put me on salary to come up with some original science-fiction screenplays. I wrote *The Water Witch,* which became *The Thing That Couldn't Die,* and *Monster on the Campus.*

Fang: *The Thing That Couldn't Die* was one of your first original horror screenplays. Where did this idea come from?

Duncan: Not long before I wrote *The Thing That Couldn't Die* I'd read a book on dowsing [finding water through the use of a divining rod] by Kenneth Roberts and tried to do a little dowsing myself in the backyard of our L.A. house. Nothing happened. So I turned on the garden hose and carried my wand over it a few times. Nothing. About that time my youngest daughter, six or seven years old at the time, came out of the house. Without telling her what I had in mind, I placed the forked wand in her hands and asked her to walk over the hose with it. She did so several times and started giggling. "How funny," she said. "Every time I cross the hose the stick tries to jump out of my hands." I was quite impressed. I think that was the genesis of the screenplay. No, my daughter didn't become a dowser. She's now an attorney living in St. Louis.

Fang: Can you tell us how *Monster on the Campus* was conceived?

Duncan: Not long before writing *Monster on the Campus* there'd been quite a

Duncan's least favorite assignment was writing the English dialogue for the American release of *Rodan*.

lot in scientific publications about a live coelacanth having been caught off the coast of Madagascar. The coelacanth, as you know, was a species of fish thought to have been extinct for several million years. It was that which suggested the story.

Fang: One of the weaker elements in *Monster* is the utterly careless way Arthur Franz infects himself—getting the dead fish to "bite" him, dripping its blood into his pipe, and so on.

Duncan: I didn't know the fish bit Arthur Franz, I thought it was only the blood in his pipe that turned him into Pithecanthropus. But you're quite right, that could have been done better.

Fang: Did you also write *The Leech Woman* around this same time?

Duncan: No, I wrote that long after I had done *Thing That Couldn't Die* and *Monster on the Campus*. Apparently someone at Universal liked what I had done on those two, and a producer by the name of Joseph Gershenson re-hired me.

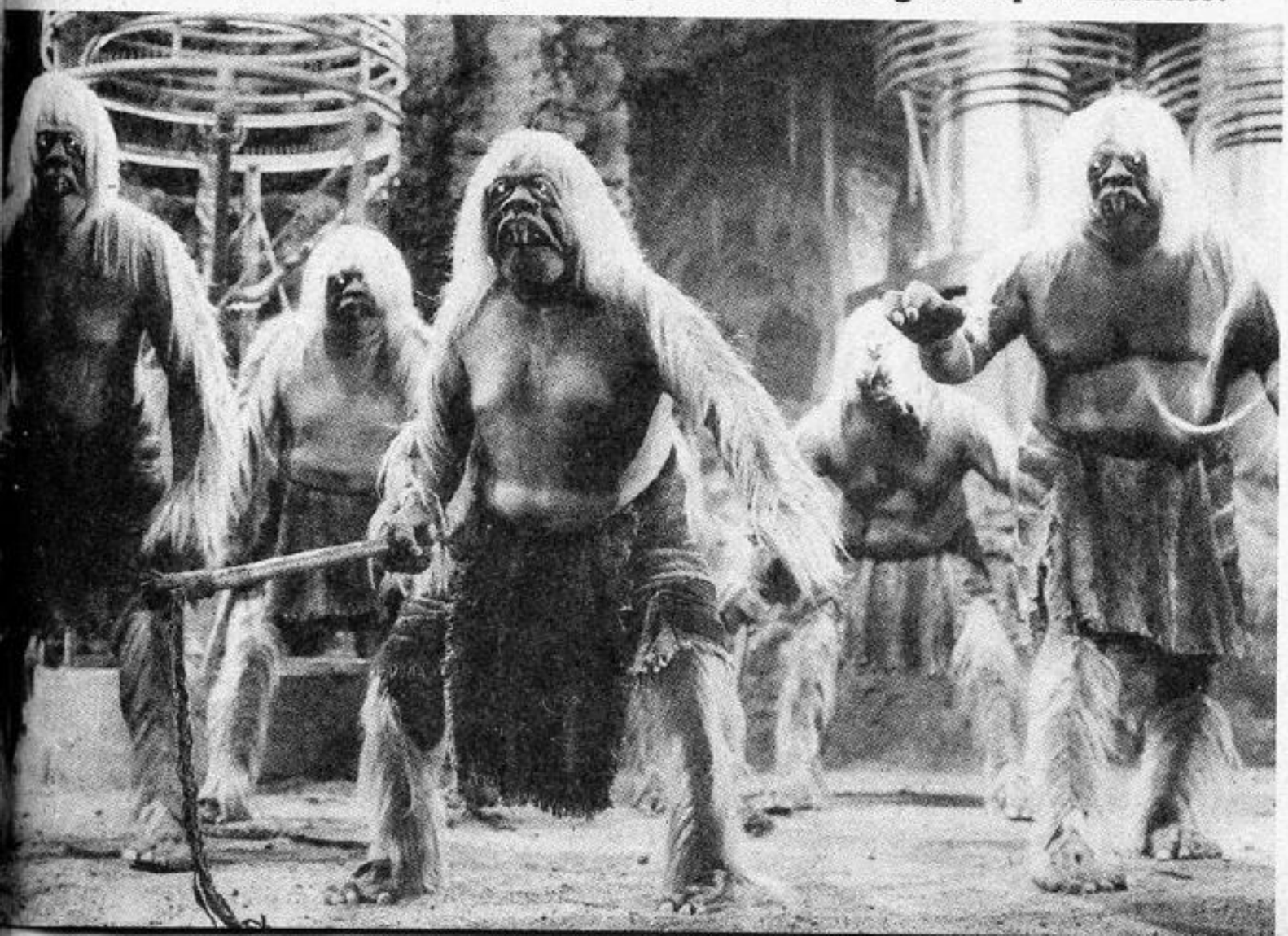
Fang: Unlike *Thing* and *Monster, The Leech Woman* was not an original.

Duncan: Oh, no. They gave me some material—in fact, I think they gave me a screenplay that had been written by somebody named Ben Pivar. It wasn't a very good screenplay—really, it was unshootable. In re-doing it, I suppose I changed the story somewhat. I re-wrote it on a two-week assignment and never saw it until a couple of months ago when I happened to catch it on TV. Isn't it awful?

Fang: Did George Pal give you enough creative freedom when you worked with him on *The Time Machine*?

Duncan: It was great fun working with George Pal and there were no restraints

In Duncan's adaptation of *The Time Machine*, H.G. Wells' Morlocks were changed from underground proletarians to grotesque mutants.



SOUNDS O' SPLATTER!

RECORDS CALCULATED TO CHILL YOUR SPINE, ENRICH YOUR LIFE, AND ANNOY YOUR FRIENDS!

- **Authorized for use in amateur films, plays and tapes.**
- **Indispensible for shock-rock deejays, Halloween parties!**
- **Recorded in demon-haunted Great Britain—where LIFE is CHEAP!**

How often have you said to yourself, "Gee, I sure would like to hear the sound of nails being hammered into flesh right about now?" Well, thanks to FANGORIA and BBC Records and Tapes (an official arm of the U.K. government!), you can hear that sound—and a great many more—anywhere there's a turntable, amplifier and electric current! You could even tape it for your walkman, and occupy those long boring commutes to school or work with the sound of "Lunatic Laughter," "Human Heartbeats", assorted screams, hellhounds, werewolves and "Red Hot Poker into Eye!"

So, enhance the quality of your life! The effects mentioned in this ad all appear on Volume One: Death and Horror: but don't be the LAST person you know to acquire ALL THREE of these superb recordings!

Send your order to
Sounds O' Splatter
Starlog Press
475 Park Ave. So.
New York, NY 10016

Hey Guys,
Send those SOUND O' SPLATTER my way!
I can't wait to hear "Branding Iron on Flesh!"

Include **$8.98** PLUS POSTAGE for each record ordered.
U.S. POSTAGE $1.50 each record.
CANADA: $2.50 each record.
Other Foreign: $4.50 each record.
Payment in U.S. funds only!
Make checks payable to Starlog Press.

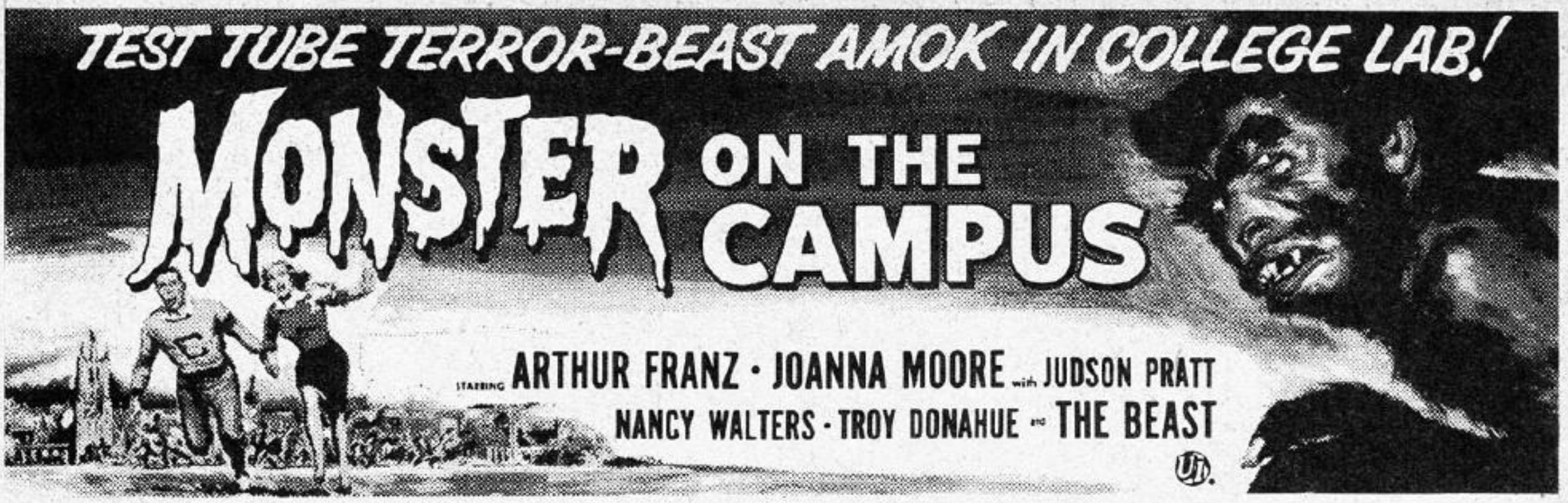
Total for Records _____

Total for Postage _____

TOTAL AMOUNT ENCLOSED: _____

☐ **VOL 1:** DEATH AND HORROR
☐ **VOL 2:** MORE DEATH AND HORROR
☐ **VOL 3:** EVEN MORE DEATH AND HORROR

Name _____
Address _____
City _____
State _____ **Zip** _____



on my writing. The only restraint was that I had to write the screenplay in the upstairs bedroom of my house whither George came occasionally for discussion. He didn't want anyone to know what we were doing; on some previous occasions, his ideas had been preempted by quickie producers before he could get them on film. However, I liked the bedroom. I could work in my pajamas.

Fang: Tell us how you went about adapting the original H.G. Wells novel into a screenplay.

Duncan: Like most of Wells' science-fiction novels, *The Time Machine* was as much a social document as a tale of science adventure. It was written around the turn of the century—about 1895, as I recall. Anyhow, the industrial revolution was in full swing at the time with laborers working long hours at low pay in underground mines and dingy factories while the elite basked in the sunshine at the workers' expense. Wells was something of a socialist; he conceived a future where this industrialization brought about, through the forces of evolution, a split in the human race. The proletariat became a race of underground Morlocks while the elite, being utterly dependent upon them, lost all incentive for anything except pleasure. While remaining human in appearance, they degenerated mentally and morally into thoughtless childishness.

However, by 1960 when the screenplay was written, this forecast of the future no longer carried any plausibility—if it *ever* did. Labor unions were strong, wages were high, while shorter hours, vacations with pay, pension plans and a host of other fringe benefits had moved most blue-collar workers into the middle class.

Fortunately, however, the ill wind that was blowing then and has been blowing ever since, blew *The Time Machine* some good. The 50's and 60's were the years when schoolchildren were being taught to hide under their desks—unbelievable!—and the populace at large encouraged to dig backyard bomb shelters and prepare to dive into them when the air raid siren warned of an impending attack by atomic bombs.

Fang: So you substituted that situation for the economic one in the original story?

Duncan: Right. Over a period of time the people above ground became conditioned to seeking the lower regions when the air raid siren sounded; over the same centuries those who had originally constructed the vast underground shelters became the carnivorous Morlocks. That was a principal change from the Wells novel.

Fang: Then you added a great deal to the story.

Duncan: Of course. In the novel the only truly human character is The Time Traveller to whom Wells didn't even bother to give a name. George Pal decided to call him George. A number of other characters then had to be created for the opening and closing scenes of the play. One of them Pal kindly gave the name of David.

For the rest, the action generally followed the Wells novel, or at least what was suggested by the novel. In the novel, for example, The Time Traveller descends into the realm of the Morlocks only long enough to realize that if he remains there he's likely to be eaten, and so he beats a hasty retreat. This would never do for a motion picture. There had to be a major underground sequence.

Because it's impossible for me to write dialogue and stage directions without knowing what the stage looks like and because no scene designers had been put to work yet, I spent a couple of hours with pencil and paper sketching out a picture of the Morlocks' underground world. When George saw it he took it home with him. The following Sunday morning, when I went to his home for a conference, I was flattered to find him out on the lawn before his easel—George was a quite competent artist—translating my sketch into a full-color finished version upon which the actual set was later based.

Fang: Didn't you and Pal discuss the possibility of giving the film's framing sequences a contemporary setting?

Duncan: Yes, but only briefly. We both agreed that the Victorian beginning made the film much more believable by allowing The Time Traveller to pass through that part of the 20th century with which the audience was already familiar. That made it possible to bring in *real* history, such as the World Wars. It also gave viewers the pleasure of witnessing The Time Traveller's astonishment at technological advances which, to them, were already commonplace.

Fang: Did you have a hand in designing the Morlock makeup?

Duncan: No, I had nothing to do with that. But I do remember being on the set one day during shooting when the Morlocks had everyone roaring with laughter at their off-stage antics. I recall George saying something to me to the effect, "My God, do you think the motion picture audience will react that way?!"

Fang: Did *The Time Machine* reach the screen exactly as you had written it?

Duncan: No, there *was* some tampering with the script after I was finished with it. I recall going to the premiere with my wife Elaine, and at some point in the far-future part of the story The Time Traveller came out with a line to the effect that these people were at a cultural level on a par with the people on the isle of Bali. Elaine gave me a ferocious jab with her elbow and I whispered frantically, "I didn't do it! I didn't do it!" The Balinese were building temples while The Time Traveller's ancestors were still chasing deer with stone-pointed sticks.

Fang: Much later you received the Georges Melies Award for your screenplay.

Duncan: I didn't receive that award until eight or nine years ago, long after we'd moved to Oregon and after I'd stopped writing for films or TV. My reaction was, "Why the hell didn't they give it to me while I was still active and it might have done me some good?"

Fang: Many fans see *The Time Machine* as George Pal's best feature. Did Pal ever try to seek out your services for any other collaboration?

Duncan: We talked of other projects several times but nothing more developed.

Fang: Did writing *Fantastic Voyage* entail much anatomical research on your part?

Duncan: I do remember having a number of anatomical books on hand while working on it. I also remember taking my microscope to the studio one day to show the art director what living red blood cells look like. I insisted that he

(Continued on page 64)

NIGHTMARE LIBRARY

By David Sherman

Progress.

Any time you hear something's being done in the name of progress, look out. Progress is the noble-sounding euphemism that gets trotted out whenever there's an opportunity to make money by fixing something that ain't broke. If the end results happen to benefit anyone beside the principals, it's generally an accident or a scam. We Americans *love* the idea of progress. We also love three-card monte games.

Technology. There's another good one. Technology, the instrument of progress. Technology *really* sends people. What's better than a gizmo? It's a formula that never misses: take something simple and efficient, convince everyone that it's torturous and outdated, and sell them a gizmo to do the same thing.

Funny, huh? What a bunch of suckers. We can all have a good cynical chuckle about the nickel-and-dime stuff...until we realize that there are people out there who are doing a number on us on a much scarier level.

In his new novel, *Day Care,* John Russo presents a frightening tale of "progress" gone sour. It is an all-too-plausible story of high-tech tampering with a most precious and delicate natural resource: children's minds.

Day Care focuses on Ray and Linda Berkshire, the kind of contemporary yuppie couple you'd love to hit with a brick. They want to "have it all," and then some—particularly Linda. Ray, a one-time independent filmmaker, has sold his soul and gone to work for a New York advertising agency. Though he still harbors fantasies of recapturing his cinematic glory days, Ray has basically resigned himself to the spiritual bankruptcy of accepting a six-figure paycheck and living in a big house in suburbia. Aw-w-w-w. Actually, Ray's not such a bad guy, and he gets better as the book goes along. But whatever he may lack in upscale obnoxiousness, his wife makes up for in triplicate.

Linda Berkshire is driven. Driven to be the best at everything. Linda craves material possessions and elite social status like a junkie drooling over a nickel bag of smack. Most of all, Linda wants to be envied, the way she envies anyone whose symbols of success outshine hers. She has pretty much written off the idea of making it to the top through Ray, who isn't sufficiently neurotic to suit her. Instead, Linda has chosen to live vicariously through their four-year-old daughter, Shana.

Having abandoned a business career to bear a child, Linda, needless to say, will not be satisfied with being anything less than the all-time greatest mother who ever lived. Shana will be the perfect modern child *or else.* So, with humorless, obsessive efficiency, the little girl is hammered into a clone. Shana must be force-fed cutting-edge technology. Shana must only engage in carefully programmed leisure activities. Shana must audition for TV commercials to show everyone how darling and talented she is. Shana must win, win, win at all costs. Shana's mother makes George Steinbrenner look like a laid-back beachcomber.

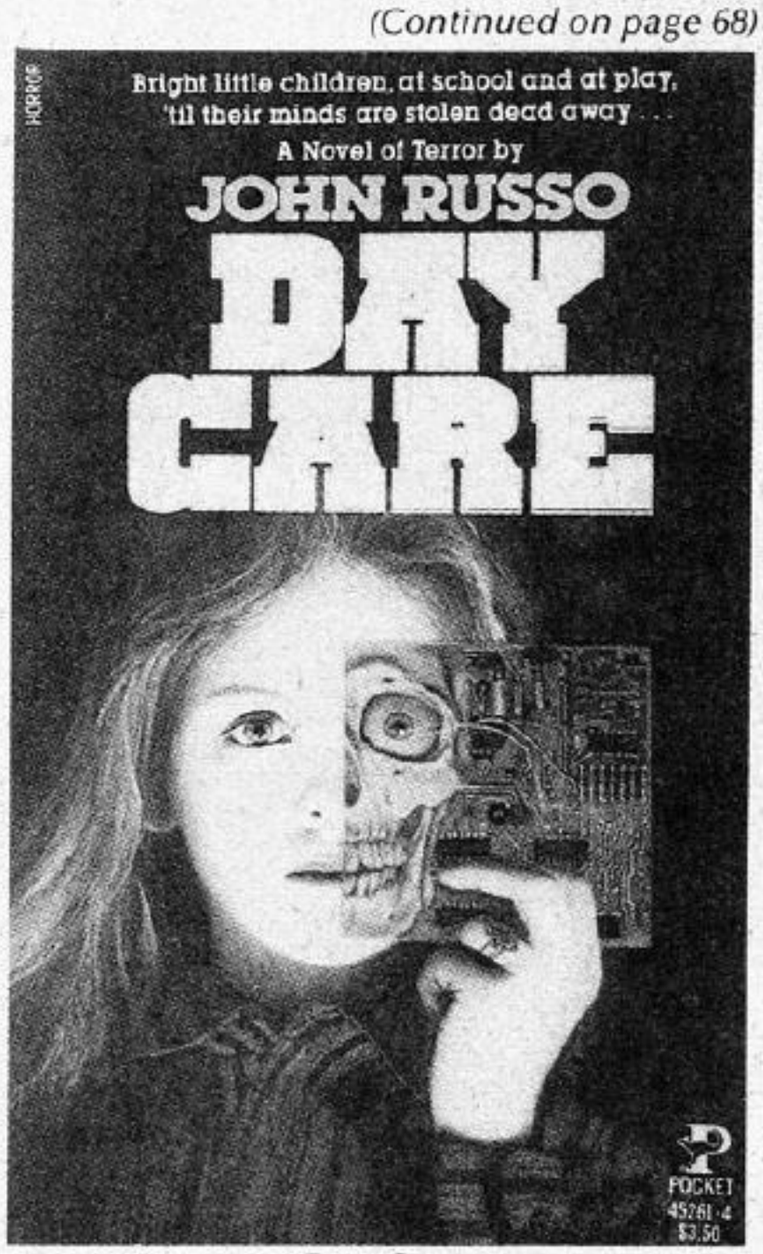
Ray takes an increasingly dim view of his daughter's being processed into a micro-chip, but is afraid to incur Linda's wrath by daring to suggest that the child be allowed to have a childhood. So it comes as no surprise that Ray is less than thrilled when Shana is accepted into the "prestigious" Tiny Tot Academy.

The Tiny Tot setup is a new division of the Fairchild Academy. Fairchild is *the* prep school for the hot-shot offspring of with-it parents. Progressive all the way. None of this old-fashioned, three-ring binder and blue-Bic-pen jive; we're talking hi-tech city. Fairchild graduates are trained, or—shall we say—programmed to sail right into the fast lane. Everything at the school is computerized. Including the kids.

They call it the Ultrachild Project. It's sponsored by those lovable spooks from the government intelligence community, in league with a cadre of ambitious and amoral scientists. The idea is to take America's youthful best and brightest, and soup them up like Plymouth Barracudas. Screw the push-ups and the Wheaties: just surgically implant a little electronic widjit in their brains, slap a couple of D-batteries into the old pocket transmitter, and watch 'em go. with Big Brother at the control panel, working their emotions like a game of Millipede, these teenagers aren't going to waste their time on toga parties or Madonna concerts. Heck no. They're going to overachieve us straight to world superiority. And who might the guinea pigs for this delightful little project be? Pass me the Fairchild Academy yearbook, please.

With a great scheme like the Ultrachild Project cooking on the front burner, you know progress is on the march once again. Okay, so the kids don't realize they're being turned into robots. It's for their own good! Progress is *always* for your own good. if you get thrown out of your house so some high-rolling real estate developer can slap up a few luxury condos, a racquetball club and a de-

(Continued on page 68)



Day Care
By John Russo
Pocket Books
$3.50, 255 pp.

MONSTER INVASION

Up-to-the-minute warnings of what's coming your way!

PHOTO: © 1953 20th CENTURY FOX

PHOTO: © 1985 CANNON FILMS

Little Jimmy Hunt reacts to a carpet-covered, bug-eyed mutant from the 1953 *Invaders from Mars* (left), while the mother-son team of Karen Black and Hunter Carson pose for the new Tobe Hunter version (right).

INVADERS FROM MARS: Following on the heels of *Lifeforce*, last summer's $25 million box office and critical disappointment, director Tobe Hooper has begun directing his second tale of alien troublemakers for Cannon, a remake of *Invaders from Mars*. Other *Lifeforce* veterans rejoining Hooper on the SF thriller include screenwriters Dan O'Bannon and Don Jacoby, and special effects chief John Dykstra.

An impressive cast has also been gathered for *Invaders from Mars*' 10-week shoot in Los Angeles. Starring are Karen Black (*Trilogy of Terror*) and her son Hunter Carson, former *Saturday Night Live* comedienne Laraine Newman, and Louise Fletcher (*Brainstorm*). In a bit of nostalgic casting, former child-star Jimmy Hunt, the lead player in the original version, will return in a cameo as a police chief, Hunt's first role since the 1953 movie. The rest of the cast—the Martians and mutants—are being brought to life by production designers Les Dilley (*Alien*) and William Stout (*Return of the Living Dead*), and creature-maker Stan Winston (*Parasite*).

Can Cannon top the cult film by noted director William Cameron Menzies? Restricted by a typical B-movie budget, Menzies took advantage of the situation and transformed his *Invaders from Mars* into a surreal scenario with cheap sets and zipper-back mutants adding to the intended nightmare quality of the film. Hooper won't be doing his film on the cheap and his production is already bragging that it is utilizing one of the largest indoor sets ever built. Hopefully Hooper's *Invaders from Mars* will not turn out to be another overproduced Hollywood remake.

THE LIFT: Just when you thought it was safe to take the elevator, *The Lift* has arrived. This Dutch import, slowly making its way into the nation's art theaters, is an off-beat Stephen Kingesque horror satire concerning a murderous elevator. To give you an example of *The Lift*'s morbid sense of humor, in one scene a blind man plunges to his death after the elevator's doors open up onto an empty shaft. Battling the mischievous lift is a troubled elevator technician (Huub Stapel), who tries to solve the mysterious accidents (including decapitations and strangulations) while wrestling with a bureaucratic cover-up as well.

MEATHEAD MEETS STEPHEN KING: *All in the Family* regular turned director Rob Reiner joins the unending Stephen King movie bandwagon with his adaptation of King's *Different Seasons* novella, "The Body," which began shooting in June. Embassy Pictures (headed by *All in the Family* creator Norman Lear), who released Reiner's previous sleeper hits *This is Spinal Top* and *The Sure Thing*, is also financing the modestly budgeted adventure yarn.

The Body is far removed from the typical King catalogue of pyrotechnic tots and demonic cars. The novella details the suspenseful nighttime trek of three Castle Rock kids searching for the body of a boy supposedly struck by a train. King's "Body" is surprisingly autobiographical: the story is narrated by a horror novelist not unlike King and is reportedly drawn from a real-life childhood experience in which a playmate of the four-year-old King was killed by a train. Scripting chores are being handled by Bruce Evans and Ray Gideon, the screenwriting team from John Carpenter's *Starman*.

Reiner's adaption, which was lensed in Oregon and California, stars River Phoenix (Wolfgang in Dante's *Explorers*) and Corey Feldman (last two *Friday the 13th* films) as two of the adventurous kids. A spring release is expected.

CHARLES BAND'S EMPIRE PICTURES seems to be angling to become the A.I.P. of the '80s. *Ghoulies*, *Future Cop*, *The Re-Animator* and *The Dungeonmaster* are still making their way across the United States and production continues unabated at the West Coast outfit. To finance these pictures, Band recently signed a deal with Vestron Video.

Currently rolling for Empire Pictures are

ART: © 1985 EMPIRE PICTURES

Empire Pictures' *Terrorvision* does 3-D one better. These beasties actually make it into your living room (in the movie at least).

Eliminators and *Terrorvision*. Although Empire usually sticks to Southern California locations, both these better-budgeted flicks are filming in Europe. *Terrorvision*, billed as a horror comedy, is being directed by former editor Ted Nicolaou (*Dungeonmaster*). The $3 million production set up shop at the recently re-opened Dino DeLaurentiis Studio in Rome, where *Red Sonja* previously camped. *Terrorvision* features B—movie queen Mary Woronov (*Eating Raoul*) and Gerrit Graham (the wimpy rock star of *Phantom of the Paradise*). An early ad for the film pictured a clawed monster comin' at ya through a television tube.

Eliminators began shooting in Madrid with director Peter Manoogian (also a director from *Dungeonmaster*) helming. The SF yarn marks the genre return of Andrew Prine, a veteran of such low-budget standbys like *Barn of the Naked Dead* and *Simon, King of the Witches*. Also starring are martial arts star Conan Lee and *Amadeus'* Roy Dotrice.

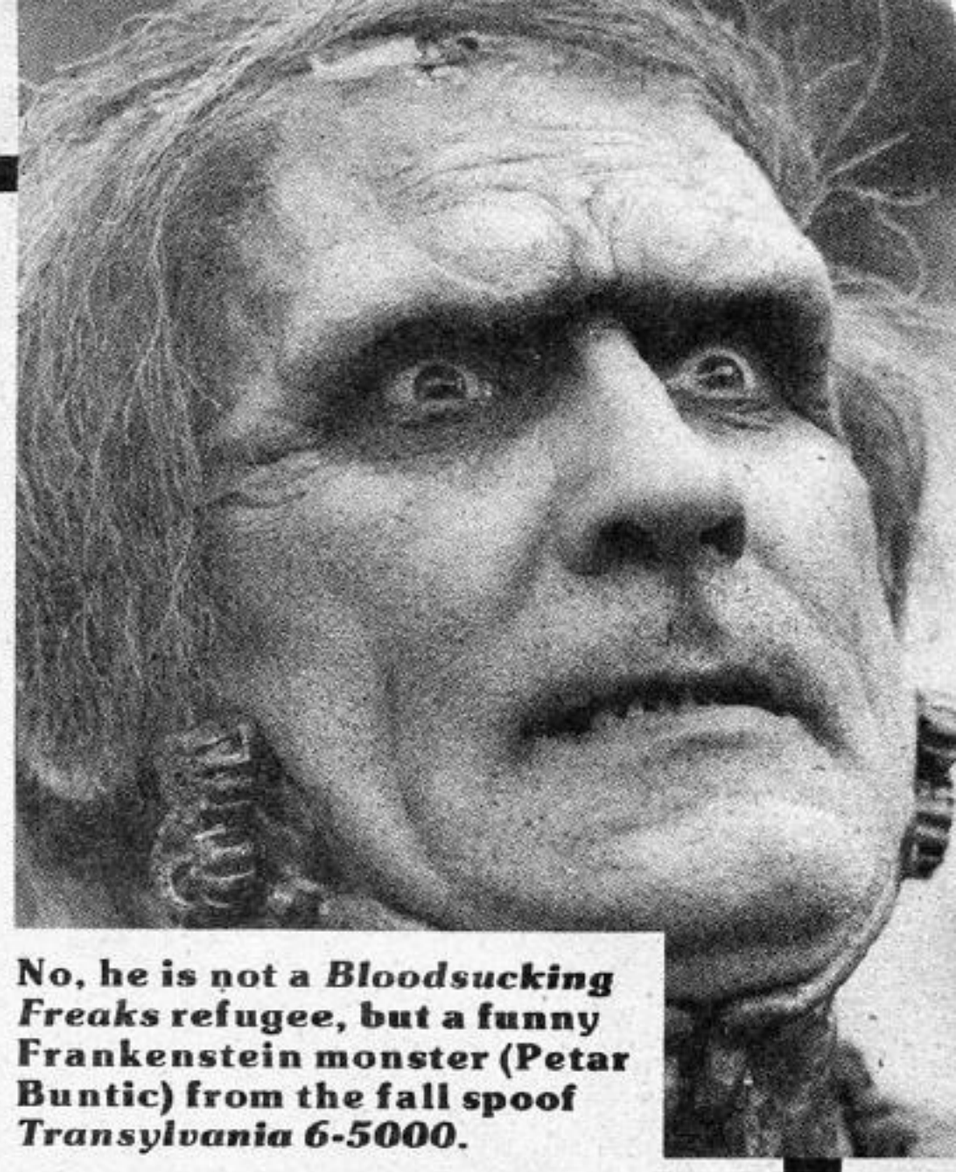
SHORT STUFF: *Frankenstein '88* is the latest effort from Canadian director Jean-Claude Lord, who previously gave hospitals a bad name in the slasher yarn *Visiting Hours*. No one at 20th Century Fox—who is distributing the independent pick-up—knew any details about the film although we doubt that it bears any relation to Howard Koch's *Frankenstein 1970*...Wes Craven might direct *Haunted* for Media Home Entertainment. Based on a Tom Ropelweski novel about a love story from beyond the grave, Craven predicts that *Haunted* will help him break out of the "horror mold"...Brian DePalma's underrated *Phantom of the Paradise* is coming to Broadway in 1986. DePalma, producer Ed Pressman and music producer Jim Steinman (Meat Loaf) are adapting the 1974 horror-musical-comedy and cult film for the stage with some updated music... Embassy Pictures still has not confirmed a national release date for Sam (*Evil Dead*) Raimi's *The XYZ Murders* at press time. The company already tested the PG-13 rated satire under various titles including the current, *Broken Hearts and Noses*. Europeans viewed the film under the name *Crimewave* and the picture garnered some respectable business. Since Embassy is now being bought by Coca-Cola, *The XYZ Murders* will likely go the direct video route during the company's takeover... Yet another horror comedy going before the cameras this fall is *Haunted Honeymoon*. Director-star Gene Wilder and Gilda Radner are the newlyweds, while the rotund Dom DeLuise appears in drag... *Trackers: 2180* is a futuristic prison-escape picture starring Michael Paré (*The Philadelphia Experiment*) and the square-jawed John Laughlin (*Crimes of Passion*). Vestron Entertainment is releasing the tentatively titled thriller...George Romero will be shooting his adaptation of Stephen King's *Pet Sematary* in King's town of Bangor, Maine, this spring for six to eight weeks. Speaking of the ever popular novelist, *Repo Man* Emilio Estevez is indeed starring in the King-directed *Overdrive*. Mechanical effects specialist Carlo Rambaldi (*Silver Bullet*) is providing some very unfriendly monsters for the truck-stop terror opus...No, *Eight Million Ways to Die* is not the ultimate slasher exercise, but a drugs-and-cops thriller from screenwriter Oliver Stone (*The Hand*). Jeff Bridges (*Starman*) stars in the Tri-Star film.

NEW WORLD UPDATE: After *Godzilla 1985* finishes stomping its way into the nation's theaters, New World Pictures will continue its heavy-hitter line-up of genre products including the horror spoofs *Transylvania 6-5000* and Steve (*Friday the 13th Parts 2-3*) Miner's *House*, and the John Carpenter-scripted *Black Moon Rising*. As of this writing, the same company is still undecided on the fate of Larry Cohen's *The Stuff*, which was to be released last summer.

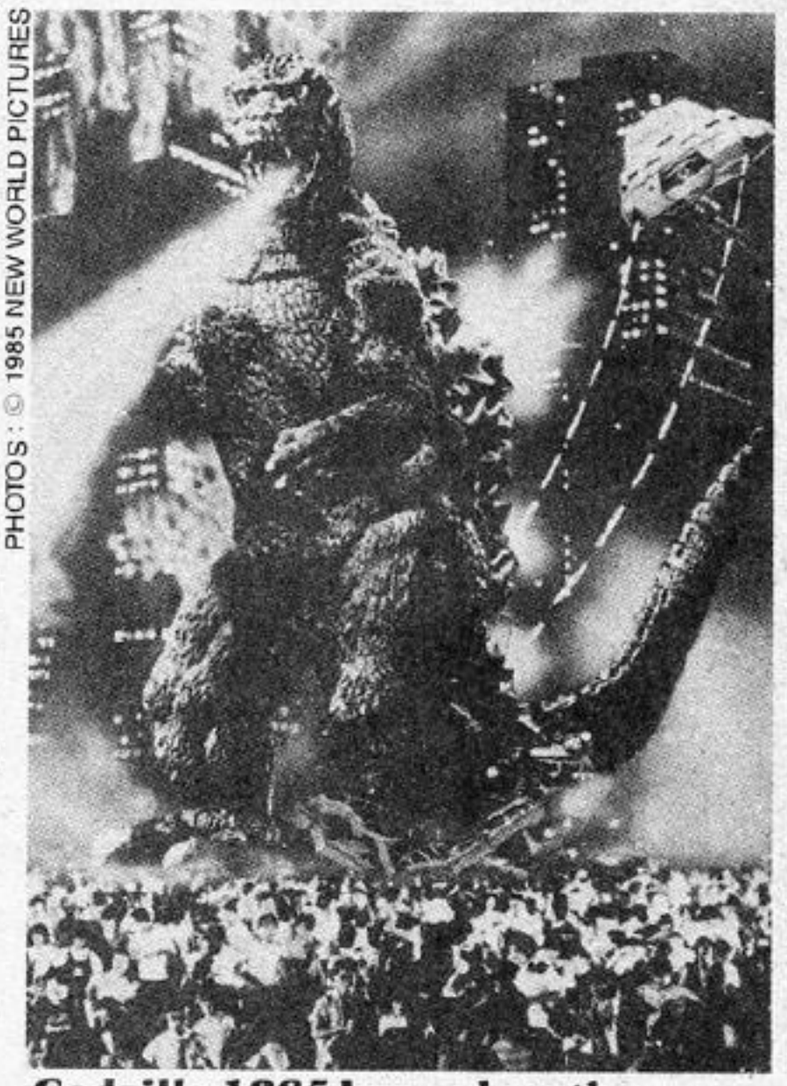
Transylvania 6-5000, a Halloween package, echoes both *Ghostbusters* and Mel Brooks. The Brooks influence derives from first-time director Rudy DeLuca who helped pen Brooks's *Young Frankenstein* and *High Anxiety*. The plot takes tabloid writers Jeff Goldblum (*Into the Night*) and Ed Begley, Jr. (*Cat People*) to the legendary Central European land to uncover the Frankenstein monster. In addition they also find a mad scientist (Joseph Bologna), a sexy vampire (Geena Davis) and, of course, the requisite Igor type (John Byner). Mummies and other mayhem also abound in the Yugoslavia-lensed gag fest from former *Omen* producer Mace Neufeld.

John Carpenter once described his screenplay for the upcoming *Black Moon Rising* as a "car crash movie," though the plot of this New World action thriller manages to cross-pollinate *Blue Thunder* and *Corvette Summer* as well. The Black Moon is a futuristic car that looks like a crushed DeLorean. Everyone wants to get their mitts on it including Tommy Lee Jones (*Eyes of Laura Mars*), villain Robert Vaughn (*StarshipInvasions*) and Fango leading lady Linda Hamilton (*The Terminator*).

In *Black Moon Rising*, Jones must steal the high-tech vehicle from some sophisticated car thieves while dodging the bullets of some hired killers. Also complicating matters are Richard Jaeckel (*Starman*), Don Opper (*Android*) and Keenan Wynn (*Piranha*). Director Harley Cokliss (*Battletruck*) promises "non-stop action" for this January release.



No, he is not a *Bloodsucking Freaks* refugee, but a funny Frankenstein monster (Petar Buntic) from the fall spoof *Transylvania 6-5000*.



PHOTOS: © 1985 NEW WORLD PICTURES

***Godzilla 1985* burned up the country late last summer from New World Pictures. See how much Toho has changed since 1956?**

***Terminator* heroine Linda Hamilton returns in the futuristic "car crash movie" *Black Moon Rising*. Bad guy Robert Vaughn (*Teenage Caveman*) peers over her shoulder.**

PHOTO: © 1985 NEW WORLD PICTURES

Duncan

(Continued from page 60)

examine his own cells rather than mine.

Fang: Would you care to elaborate on the way the film was, according to many, mishandled?

Duncan: I think the big mistake in making *Fantastic Voyage* was in trying to integrate a spy story with what should have been purely a pictorially beautiful science-fiction picture. The spy-sabotage element was added by the second writer who received the screenplay credit. I believe another mistake was the abrupt manner in which the human body was entered. This was like introducing the monster of a monster movie in the opening scene.

Fang: Did you go to see your own movies when they were released theatrically?

Duncan: The only one of my movies I ever saw at a premiere was *The Time Machine*. I've never seen *The Monster That Challenged the World* and didn't even know that was its final title until you mentioned it. Nor have I ever seen *The Black Scorpion*. *Rodan* I had to see at least 20 times while dubbing it and never want to see it again. The others I've seen on television.

Fang: What keeps you busy nowadays?

Duncan: You've been keeping me busy quite a while now. For the rest, I garden a lot, especially in the spring, spend quite a bit of time with my microscope studying the protozoas I culture in a tiny artificial pool on the hillside, take an auto trip with my wife every now and then, read a lot, and once a year watch the World Series on television.

Fang: Which of your science-fiction films is your personal favorite?

Duncan: *The Time Machine*, by a huge margin. The Wells novel is a classic of science-fiction. I first read it when I was about 15-years-old and it has always been one of my favorite stories. So it was a challenge to turn it into a film without degrading the quality. I hope I did so.

The Fantastic Films of David Duncan

THE MONSTER THAT CHALLENGED THE WORLD (United Artists, 1957) A.K.A. *The Jagged Edge;* A Gramercy Picture; Produced by Jules V. Levy, Arthur Gardner; Directed by Arnold Laven; Screenplay: Pat Fielder; Story: David Duncan; Special Effects: August Lohman.

Cast: Tim Holt, Audrey Dalton, Hans Conried, Barbara Darrow, Casey Adams, Gordon Jones, Mimi Gibson.

THE BLACK SCORPION (Warners, 1957) Amex Productions; Produced by Frank Melford, Jack Dietz; Directed by Edward Ludwig; Screenplay: David Duncan, Robert Blees; Story: Paul Yawitz; Photography: Lionel Lindon; Music: Paul Sawtell; Supervisor of Special Effects: Willis O'Brien; Animation: Peter Peterson.

Cast: Richard Denning, Mara Corday, Carlos Rivas, Mario Navarro.

RODAN (DCA, 1957) Color; A Toho Production; Produced by Tomoyuki Tanaka; Directed by Inoshiro Honda; Screenplay: Takeshi Kimura, Takeo Murata; Story: Takashi Kuronuma; American Narration and Dialogue written by David Duncan; Special Effects: Eiji Tsuburaya.

Cast: Kenji Sahara, Yumi Shirakawa, Akihiko Hirata, Akio Kobori.

THE THING THAT COULDN'T DIE (Universal-International, 1958) Produced & Directed by Will Cowan; Screenplay: David Duncan; Based on his story *The Water Witch;* Photography: Russell Metty; Music Supervision: Joseph Gershenson; Special Photography: Clifford Stine.

Cast: William Reynolds, Andra Martin, Jeffrey Stone, Carolyn Kearney, Peggy Converse, Robin Hughes, Stuart Wade.

MONSTER ON THE CAMPUS (Universal-International, 1958) A.K.A. *Monster in the Night, Stranger on the Campus;* Produced by Joseph Gershenson; Directed by Jack Arnold; Screenplay: David Duncan; Photography: Russell Metty; Special Effects: Clifford Stine; Makeup: Bud Westmore.

Cast: Arthur Franz, Joanna Moore, Judson Pratt, Nancy Walters, Troy Donahue, Whit Bissell, Eddie Parker.

THE LEECH WOMAN (Universal-International, 1960) Produced by Joseph Gershenson; Directed by Edward Dein; Screenplay: David Duncan; Story: Ben Pivar, Francis Rosenwald; Photography: Ellis W. Carter; Makeup: Bud Westmore.

Cast: Coleen Gray, Grant Williams, Phillip Terry, Gloria Talbott, John Van Dreelen.

THE TIME MACHINE (MGM, 1960) Color; A George Pal Production; Produced & Directed by George Pal; Screenplay: David Duncan; Based on the Novel by H.G. Wells; Photography: Paul C. Vogel; Music: Russell Garcia; Special Effects: Gene Warren, Wah Chang; Makeup: William Tuttle.

Cast: Rod Taylor, Alan Young, Yvette Mimieux, Sebastian Cabot, Tom Helmore, Whit Bissell, Doris Lloyd.

FANTASTIC VOYAGE (20th Century-Fox, 1966) Color; Produced by Saul David; Directed by Richard Fleischer; Screenplay: Harry Kleiner; Story: Otto Klement, J. Lewis Bixby; Adaptation: David Duncan; Photography: Ernest Laszlo; Music: Leonard Rosenman; Special Effects: L.B. Abbott, Art Cruickshank, Emil Kosa, Jr.

Cast: Stephen Boyd, Raquel Welch, Edmond O'Brien, Donald Pleasance, Arthur O'Connell, William Redfield, Arthur Kennedy.

Freddy's Revenge

(Continued from page 30)

eran's list of credits that include Michael Jackson's "Thriller" video, *Cocoon* and *Friday The 13th*, offers that Krueger's makeup job on *Freddy's Revenge* is pretty much standard issue for the genre but that it does offer some refinements from David Miller's work in the original film.

"I tried to make the makeup less bulky and as thin as possible so it would move naturally with the movement of Robert's face," explains Yeager. "I've also added the appearance of more bone structure to the makeup than it had before."

"But the main improvement is that in the first film the makeup consisted of a lot of under-pieces that the top layer was attached to. The problem was that the pieces underneath would often show through the wounds and pock marks on the outer layer. This time there are only nine pieces total and they all attach directly to Robert's face."

Englund, once again free to speak, claims that one of the big steps forward in *Freddy's Revenge* is the film's ability to have some fun.

"Most of the fun element was cut out of the first film because the people involved wanted to emphasize the absolute evil," says Englund. "But the writer of this film [Chaskin] has instinctively picked up on the humorous side-structure that was cut out of the first film and has put into it a certain sense of intimacy and sly perversion. It is these elements that I've found the most attractive."

And it is these elements and a keen sense of pure surprise that Englund says have made the *Nightmare* series (look for a rumored Part III to become reality by 1987) the cream off the top of the glutted splatter/gore genre.

Two hours later, Englund, in full makeup, ambles on the set, ahead of his scheduled shooting time, to give actor Mark Patton the Krueger character to play off of in a segment of the much buzzed about transformation scene in which Krueger takes over the boy's body. Englund stands joking with technicians and set-visitors until director Sholder calls for a take.

Englund blinks and bobs his head; his way of shaking the jokes and Robert Englund out and Freddy Krueger in. The cameras roll.

From his position out of camera range, Krueger laughs a low maniacal, taunting laugh. Patton screams at him to go away, clutches at his stomach in pain and hurtles himself away from the camera and against a prop wall. Sholder yells cut.

The scene has played well and Patton's efforts are rewarded with a round of applause from cast and crew members.

And Freddy Krueger is clapping loudest of all.

THE BLOOD BOUTIQUE

Amateur filmmakers, makeup beginners and Halloweeners have all asked us the same question—"but where do I get it?"

Professional quality makeup supplies can be purchased at your local drugstore, but there are certain specialty items that can be hard to find. The Blood Boutique is designed to solve that particular problem. We hope to present some basic information on the use of these materials in a future issue of FANGORIA. Current and back issues of CINEMAGIC also offer detailed makeup information, as does the Theater Arts section of your local library.

We welcome your comments and suggestions for the possible improvement of this service.

This could be you! Send us your B & W makeup photo and list of materials used. If we print it, you win a coupon worth 40% DISCOUNT on your next Blood Boutique order!

Stein's Professional Makeup Supplies

Stein's—now in business for close to a century—is one of the makeup brands most frequently recommended in Dick Smith's *Do It Yourself Monster Makeup Handbook.*

Derma Wax ("mortician's wax")
Distort yourself with bumps, scars, warts, etc. Soft, easily sculpted, self-adhering. Available in light or dark flesh, or neutral color.

	Specify Color
Item A	1.75 oz, $3.25 8 oz, $7.50 1 lb, $14.00

Nose Putty
Harder consistency than Derma Wax, can be combined with DW to any consistency between the two.

Item B per stick, $3.25

Makeup Pencil Sharpener Item C $1.25

Black-Out Wax
Look, Ma! No Teeth! Specially formulated for use in the mouth.
Item D $1.25

Liquid Latex
Dries to solid rubber, used for making bald caps, reusable scars, slush-molded masks & prosthetics. Also used as substitute for spirit gum.

Item E 1 oz, w. brush, $3.25
16 oz, $21.00

Spirit Gum
Used to attach prosthetics, scars, crepe hair, etc. Removes with spirit gum remover. Applicator brush included.

Item F 1 oz, $3.25

Makeup Pencils
Hard to find colors, each 7" long. Specify color: Gash Red, Vein Blue, Jaundiced Yellow, Silverized Green, Silverized Violet.

Item G **Specify Color** $1.25

Spirit Gum Remover
Item H 4 oz, $4.25

MEHRON Brand Collodion
Both rigid and flexible collodion contain acetone, and should not be used on exceptionally sensitive skin, and never near the eyes.

Rigid Collodion—when brushed on skin, dries to a scarred appearance. Can be shaped or removed with an acetone solution (for instance, most nail polish removers).

Flexible Collodion—used to put a sealing "skin" over latex, wax, or putty.

Item I—Rigid
Item J—Flexible 1 oz, $2.75

KRYOLAN Imported Blood Specialties
Home-made Karo syrup & food coloring are fine for most bloody purposes. However, the following items are perfect for those special occasions.

Blood For Formal Wear
All good stage blood has the sheen, consistency and color of the real thing; but this formula is the only one we know of that will not stain *most* fabrics! Be sure to test it first though! Not to be used in the mouth. **Item K** ⅓ oz., $2.50

Blood Capsules
These gelatin capsules contain a special blood powder. Bite into 'em—they mix with saliva to produce plenty of you-know-what. They taste good, too!

Item L 4 caps, $1.80

THE BOB KELLY MAKEUP KIT
A complete starter's kit for stage, film or Halloween makeups. Includes creme foundations, shadow, cosmetic brushes, latex, pencils, putty-wax, powder, stipple-sponge and more! **Item M** $46.00

Disguise Stix
Soap-based makeup for face and body—wears comfortably, does not brush off easily, but washes off completely with water! The wide variety of available colors can be mixed to any desired shade, on pallette or on skin. White, Black, Grey, Yellow, Blue, Purple, Pink, Gold, Silver, Devil Red, Cherry Red, Cardinal Red, Crypt Green, Martian Green, Pumpkin Orange, Fire Orange, Polynesian Brown, African Brown.

Specify Color **Item N** $2.00 ea.

ZAUDER's Crepe Hair
1 foot of braided "hair" unravels to produce mounds of wild, unruly hair; or straighten it by wetting and stretching it. In White, Dk Brown, Med Brown, Lt Brown, Dk Grey, Med Grey, Lt Grey, Lt Blonde, Dk Auburn, Lt Auburn, Orange Red, Bright Red, Bright Green. **Specify Color** **Item O** $1.75

FANGORIA
Starlog Press
475 Park Ave. So.
New York, NY 10016

Order by Item letter, indicating color and size where applicable. **POSTAGE:** Just add $2.00 to your total order. We pay the balance of postage on any size order.

ITEM	Size and/or color	Price

plus $2.00

Total Enclosed:
Checks and Money Orders should be made payable to **Starlog Press**

Name_____

Address_____

City_____

State_____

Zip_____

Classified Ads

For as little as $15.00 you can reach over one hundred thousand horror/fantasy fans.

DEADLINE: For Fangoria #51 in our office by December 2, 1985
For Fangoria #52 in our office by January 13, 1986

BASIC RATE: $5.00 per line.—Limit: 45 characters per line. Minimum—three lines.
Small display ads—$40.00 per column inch. (camera-ready ONLY!)
Punctuation, symbols and spaces count as characters.

SUBSCRIBER ADS: First-time subscribers and renewals are currently entitled to a free non-commercial classified ad. See subscription ad, this issue, for details.

HEADLINE: First line only—Words(s) of your choice (underline them) will be printed in BOLD CAPS.

CATEGORY: PLEASE BE SURE TO INDICATE THE CATEGORY YOU WANT TO BE LISTED UNDER.

PAYMENT: Cash, check or money order must accompany ad order. (Checks payable to O'Quinn Studios, Inc.)

MAIL TO: FANGORIA MAGAZINE, Classified, 475 Park Avenue South, New York, N.Y.

CATALOGS

NIGHTMARE FACTORY
DISCOUNT PRICES!
WORLD'S LARGEST SELECTION OF QUALITY MASKS, MAKE-UP, & ACCESSORIES.
Latex appliances, special effects items, movie and haunted house props, 3-D T-shirts, rare collectibles, and much more!
Catalogs — $3.00 (Refundable)
Dept. F
7001 Granero Drive • El Paso, Texas 79912

HORRIBLY WONDERFUL PROSTHETICS, props, and masks. Write for free catalogue to: Nightmares 2615 Waugh Dr. Suite 255, Houston, Texas 77006

HORROR CREATIONS Monsters-Masks-Mutilations-Bizarre Products. Send SASE for Catalog to: **HIGHAM'S HOUSE OF HORRORS** 643 19th St., Brooklyn, N.Y. 11218

CATALOGS AVAILABLE: A. TV & movie related toys, models, etc. (1950-present) $1.25 B. rock & teen magazines (175 pages) $2 C. Playboy & related magazines. $1. (Cash only) Back Issues, 28 Orchard St., Ridgefield Park, NJ 07660 (also buying).

FREE MOVIE POSTER CATALOG! European material. Sci-Fic, Horror, Fantasy, 007. Large listing. Please send long stamped envelope (44¢) to EURO POSTERS, DEPT F, 3050 Perry Ave, Bx, NY 10467

MAKE-UP, LATEX, WIGS, COSTUMES, MASK, PROPS, etc. One of the largest selections in the south, in business over 30 yrs. 1,000's of items in stock, prompt shipments. For free 32 page catalog write: FRANKEL'S COSTUME CO., INC. 4815 Fannin St., Houston, Texas 77004

HORROR, SCIENCE FICTION PAPERBACKS, HARDCOVERS. Free Catalog, Lamira, Box 12093, Dept. 106, Baltimore, MD 21281.

FOAM LATEX AND PROSTHETIC SUPPLIES Now available Tom McLaughlin foam latex system. We also sell a wide variety of professional make-up supplies. Send 22¢ in stamps for our current catalog. The Make-Up Place, 100 Boylston St., Boston, Ma. 02116.

GARGOYLES, DRAGONS AND GROTESQUES
Fantasy Sculpture by George Mahana
Unique gifts, catalog $1.00
The Prop Dept Box 424-F Haddonfield, NJ 08033

★ SCRIPT-CITY ★
Film & TV Scripts-Largest Selection-Lowest Prices!!! Huge Sci-Fi & Horror Collections. Send $1.00 for GIANT 46 page catalog...Receive FREE Introductory offer!
Script-City, 1765 N. Highland #760FG, Hollywood, CA 90028

HORROR & SCI FI MAGAZINES, James Bond, Playboys, Movie & TV Mags, TV Avengers, Prisoner, U.N.C.L.E., Dark Shadows, TV Guides, paperbacks, comic books, serial items, premiums, gum cards, movie posters, photos, etc. 1920-1985. Catalogs $1.00 Rogofsky, Box 107-F, Glen Oaks, NY 11004.

START YOUR OWN MASK BUSINESS! Everything you need to know: diagrams, formulas, suppliers, sculpture tips, distributors' addresses, etc. Send a SASE to David Ayres Special Effects Studio, 204 N. Fraser Dr., E., Mesa, AZ 85203.

COLOR PHOTOS AND SLIDES: FOTO FANTASIES, P.O. Box 150, Dept. F49, Brooklyn, N.Y. 11236. Excellent quality slides and 8 x 10" photos (all color) from film, tv and celebrities. Our specialties: sf, horror, and sexy women. ONE SLIDE OR 8 x 10" COLOR PHOTO OF YOUR CHOICE FREE WITH FIRST ORDER. Send $3.00 for our expanded catalogs. Should you have specific wants, state them when you contact us.

ROBOTICS—REMOTE CONTROL CABLES: Our cables and accessories are top quality yet reasonably priced. For more information send a S.A.S.E. to: BODY PARTS, Dept. F49, P.O. Box 503, Newtoh Centre, MA. 02159

THE INSTITUTE
OF
STUDIO MAKEUP, LTD.

All Phases of Makeup Taught
Platform Television
Theatre Motion Picture
Prosthetics

3497 Cahuenga Boulevard West
Hollywood, California 90068
(213) 850-6661
Send S.A.S.E. for catalog
Also **DISCOUNT** professional make-up supplies

MERCHANDISE

A REALISTIC LIFE SIZED SKELETON FOR $50.00? YES! Cast in Durable Dental Plaster. with MOVABLE JOINTS. For Haunted houses, Movies.? + $5.00 Post/HAND to CREATIVE DESIGNS STUDIO 953 E. SAHARA E-15-A-13, LAS VEGAS, NV. 89114

TWILIGHT ZONE POSTCARD SERIES. Rod Serling plus nine famous episodes including Shatner, Moorhead, Garney, Robby the Robot and others. Fine quality ten card set $6.00. Two or more sets $5.50 each. American Postcard Company, 285 Lafayette Street, Box 15, New York, N.Y. 10012.

GODZILLA'S 30TH ANNIVERSARY T-SHIRT. Backside translates from Japanese "Commemorating 30 years Godzilla King of Monsters" $8.95. Diecast Godzilla table lighter $14.95. Far East Monsters, 102 West Central, Natick MA 01760.

MOVIE POSTERS

GET TACKY. Sci-Fi horror and exploitation movie posters for sale. Send $1.00 for small but sleazy catalog. THE POSTER PIT, RD #3, Box 195, Catawissa, PA 17820.

ORIGINAL MOVIE POSTERS, "30,000" star photos, two volume catalog, 2500 illustrations, $2.00 (refundable) Poster Gallery, Box 2745C, Ann Arbor, MI. 48106—313-665-3151 VISA/Master Card phone orders.

MOVIE POSTERS, Lobby cards, color and b/w photos, scripts, autographs (Ford), Selleck, Locklear, Cates, Gibson, etc). Send $1.00 for lists. James J. Sutton, 201 E. Broadway, Long Beach, CA 90802.

THE MOVIE POSTER PLACE* We have movie posters, stills, lobby's, T-shirts over 2000 titles specializing in sci-fi, horror and more send $2.00 for catalog 4090 Stonehaven #F Cleveland, Ohio 44121 *Not affiliated with any other movie poster place*

PUBLICATIONS

ATTENTION: The premeire issue of the fanzine *Dementia* needs writers, artists, and avid horror buffs. Write Roger Reus, 9412 Huron Ave., Richmond, VA 23229 for more information.

SPEND HALLOWEEN WITH MAGICK THEATRE! Issue #6 includes Kaspar Hauser, ED GEIN, Calvin Beck and Bhob Stewart on CASTLE OF FRANKENSTEIN, a filmbook of DAUGHTER OF HORROR, Ed Wood, '60s nostalgia from a horror fan, BEAST OF YUCCA FLATS, and more. $3 plus 50¢ postage ($10 for a 4-issue subscription) payable to Raymond F. Young, PO Box 0446, Baldwin, NY 11510-0129.

HOUSE HAUNTERS HANDBOOK! 100's of IDEAS, Plans, Tips and Methods for Haunted houses, SPOOK ALLEYS, and Halloween fun. ILLUSTRATED $5.00 + .75 POST/HAND CREATIVE DESIGNS STUDIO 953 E. SAHARA E-15-A-13, LAS VEGAS, NV. 89114

FREE! 3 issues of VIDEOMANIA! The journal of video exploitation. #1 HG. LEWIS #2 the gory FACES OF DEATH, #3 SLEAZEMANIA. Send SASE to VM, 2808 Allegheny Ave., Columbus, Ohio 43209

HORROR SCI FI FILM JOURNAL—A newsletter for any true horror fan: film list's, reviews. Send $1.50 for first issue to Dan Somber, P.O. Box 2627 NY, NY 10185.

RECORDS MOVIES AND TAPES

FREE VIDEO MOVIES! Details $1 and SASE to: White, #427F, 89 Mass. Avenue, Boston, Mass. 02115.

ULTRA RARE HORROR & SCI-FI VIDEOTAPES. Titles include ATOM AGE CAMPFIRE; MANIAC (1934); THE GHASTLY ONES; THE FLESH EATERS; SHOCK; ASTOUNDING SHE MONSTER; BLACK SHEEP; HORROR HOTEL; CARNIVAL OF SOULS; DAUGHTER OF HORROR; LAST MAN ON EARTH; BRIDE OF THE MONSTER; BEAST OF YUCCA FLATS; MESA OF LOST WOMEN; AMAZING TRANSPARENT MAN; UNDERTAKER AND HIS PALS; MONSTER OF PIEDRAS BLANCAS; ATOMIC BRAIN, and more! All movies UNCUT. Specify VHS or BETA. Send $27.95 (plus $3.05 shipping) per tape to: MICHAEL BURGUJIAN, 15-35 146th PLACE, WHITESTONE N.Y. 11357 (718) 767-4018

BRUCE MILLER'S HOW TO MAKE LATEX MASKS. Learn state-of-the-art methods the easy way by watching this step by step VHS tape. $49.95, B.Miller, 210 E. Harding St.,Orlando, FL. 32806.

MISCELLANEOUS

MAKE-UP PERSON WANTED who lives in Suffolk, LI. To learn than earn with me. Want to start latex and appliance outlet from home. 17 or over. Must be able to go ½. Dedicated and intelligent a must. In- fo call David (516) 231-6682.

THE HALLOWEEN SOCIETY guides you thru the world of classic masks and makeup with interviews, special reports, color photos, much more. 560 S. VERMONT AVE. #1313 LOS ANGELES, CA. 90020

ARCANE MESSAGES

Fangoria IS THE BEST! Why can't I buy it in Holland? There are a lot of gorehounds in Holland.

Michael Myers lives, *Mad Max* is #1. Bring back *Silent Night Deadly Night.* Dan Moll

Nightmare on Elm Street: Best flick of 1984

American Werewolf in London was great. Cronenberg is #1

What's up Fang? Dawn Rules. I love Laune D. and Marianne S. forever. Dave D.

To Tom and Chuck: Vatter is a Fudgepacker. Sea Bees + Leonardtown H.S. #1. URGHA!! E.J.

Paul Bartel's *Eating Raoul*, perhaps the funniest, strangest ever - Dr. K.

Metropolis is the best; *Chitty, Chitty, Bang, Bang* is next; Long live Fangoria Forever!

Fangoria, John Matuszak, and *Halloween* are #1. Diane, Thanx for the B.D. Virginia Lea

Halloween I + II + Friday the 13th Pt. *I, II, III, + IV* are the best. Haven't seen Pt V. Sakelleway.

Fangoria, Dawn of the Dead + Road Warrior are #1. Thanks for the subscription, Mom. Ernie the Crippler.

Greetings from Mangler Meredith: Gory Movies are #1. *Evil Dead, The Thing, Phantasm, Frankenstein in 3D, Dawn of the Dead*, etc.

Hi Beak, Mike Battles Mike L. and Mike M. Surfing, Adam Ant, Devo and Jason rule

Elvira, will you have my baby? Michael Myers lives! Fango's the Best! M.D.

Fangoria is #1

Blood and violence forever!

Halloween, Alien and REO. Carpenter is #1. Look out for *Pet Sematary*

Michael Myers is #1. *The Thing* is great.

Friday the 13th, all five, are #1. All *Halloween* Movies! Hi Paul, Mark. Thanks for the subsc., Gram.

Halloween II Rules. I have an axe murdering Santa for a boyfriend.

Dawn of the Dead, Halloween, The Howling, Jaws, Squirm, Stephen King, George Romero's *Tales from the Darkside* #1.

Iron Maiden, Thrash Metal, *Fangoria*, and Karl Fleming Rule! Hi Jorge! - Derek

KING's *Cujo, Firestarter, Children of the Corn*; Raimi's *Evil Dead*; De Laurentiis' *Amityville* sagas; Petersen's *Neverending Story* - you'll love them and more!

Fangoria is the best I have read. Todd Petro.

I love Joe Elliott, Def Leppard, and J.T.F.

I love Joyce L., and the *Fri. the 13th* saga, *Zombie, Dawn of the Dead, Creepshow, Videodrome, The Thing, American Werewolf, Mad Max*. L.J. Hingle

Jason, Michael and the Pointer Sisters are #1. Hi Tracy Godfrey

Long live John Carpenter, Rick Baker, *Nightmare on Elm Street*, and *The Evil Dead*. Franklin R.

Memorial High #1. *Mad Max* - R.W., *Halloween*, 13th, Rick Baker,King rules.Thanx for the Fango, Ma + Pa - (Koz) Jeff Koester

Russ W. and Tim M. are great. Can we eat your arm? *Splatter Times, Make them Die Slowly, Fall Break (Mutilator), Basket Case, Killer Tomatoes.*

Iron Maiden, W.A.S.P., Grim Reaper, AC/DC, Black Sabbath, Judas Priest, and *Fangoria* #1. Jamie Parker

The Dogs of War vs. *The Thing*!! Ozzy Hippies rule! Sabbath, Hendrix + Maj the Beast! Dosers die!Long live 30's + 40's monsters! Pierce!

Late Night with Letterman, King, FANGO, Totally Bad. Rowdy Rose

Stephen King - you're the best - can't wait for *The Stand + The Talisman*. You give me the best escape from reality. Love you.

Todd Rundgren + Utopia rock forever! *The Haunting*, flying saucers, aliens + King #1. Bonnie Smith of Chicago.

GREGG POTTER WHAT A DRUMMER, HE'S SO GOOD IT SCARES ME ALMOST AS MUCH AS FANGORIA!!...WHAT, NOW HE'S A MOVIE STAR TOO?!?

Way to go, Travellin Jack; Morgan of Orris is dead! Long live the Queen! Right here and now!

To Norman Bates: I would like to apply for job as assistant manger at your motel. Willing to clean showers, etc.—Your #1 fan L.L.

Houston, Texas needs more film-making groups!

This is John Shibata. Shut it you DICKS!!

HARDCORE AND GORE ROCK: T.S.O.L., FEAR, THE CRAMPS, FANG, SUICIDAL TENDENCIES, DR KNOW, BLACK FLAG...FANGORIA #1—PYRO AND WANDA

SHERRY DWYER, I LOVE YOU MORE THAN ANYTHING IN THE WORLD!

—SEAN

HOW DID A GINZO LIKE TIM FERRANTE EVER GET INTO THIS MAGAZINE? EDWIN WOODY RULES!

Friday the 13th is #1

—E.J. IN OHIO

Hey, Scott old boy I finally subscribed. Take care and say hi, to Mr. Frump.

TOM—DON'T EAT TOO MUCH PIZZA—LOVE, LORI

Sharon I Love You! Mike

MY FILMS WILL BLAZE ACROSS THE SILVER SCREEN, STARING "1987" DON'T MISS THEM! BOB DISBROW

EVIL DEAD—never knew PLAY-DO could be such fun. Christopher Lee IS Dracula. Happy Birthday Bunkie, xxxooo—Bryan

JERRY'S KIDS, WENDY O., RAMONES AND GORE!

In Japan, Inoshiro Honda is King. Duane & Cathy Gordon

FRED KRUEGER USES THE AMAZING K-TEL KITCHEN KNIFE SHARPENER. SHOULDN'T YOU?—VLAD THE IMPALER

A warm thank-you to the Fango readers who wrote to me with their support. And to Steve for many years of horror happiness.

—"Horror Mom"

HAPPY 5th ANNIVERSARY TIM. I LOVE YOU. JOAN

I Love Stephen Lack's spooky blue eyes

Christine—I'll be in soon to wash your back, leave the door unlocked, Love Norman

Gore Gazette & Fango Rule!

Fangoria's Fun
Thanks from
Makeup Artist Jeff Goodwin

SLEEPTIGHT ALL
Larry Sayre & Johnny Book

W.A.S.P., Twisted Sister, Dio, King, Coyne, Straub and Savini Rule. Death to False Metal!

KISS, OZZY, AC/DC, Def Lep, Iron Maiden, Krokus, Helix, Autograph, W.A.S.P. and Fango Rule. Chris Eng smokes his pubies, Jason K. is gay

Lloyd Cole and the Commotions, Ben Vaughn Combo, Figure Life Out, The Objects, Smithereens kick the ace off HM fakers & synth-rock pansies. Sonny Bono Rules!

Pink Floyd, Dawn of the Dead, The Thing and Carpenter Rule

—C. Dobson

Trelka, Three years to go, warm up the chainsaw

—J.B.

Dick, Brian, Ricky, Stephanie Laura and Frances Prechel say "long live splatter movies"

Tom, Rich, Doug, + the old O + A crew. Beware the curse of the Onionheads.

PHOTO: © 1957 HAMMER FILMS

The horror makeup of Phil Leakey.

THINGS
To Come

The Christmas season, with all the peace and good will that goes with it, means one thing to Fango readers around the world, and we think you know what that is—more *Nightmare on Elm Street Part II* coverage! As the Freddy Krueger saga continues, we will bring you more stories on the latest exploits of the killer from dreamland.

Those who saw *Mad Max Beyond Thunderdome* this past summer were thrilled, no doubt, to see little person Angelo Rossitto in a key role. And those who know Rossitto from his many horror film roles in such pictures as *Freaks* (1932), *The Corpse Vanishes* (1942) and *Dracula vs. Frankenstein* (1971) will be pleased to know that we will be running an exclusive interview with the man, covering both his lengthy career and his latest *Mad Max* role.

Also on tap:

An interview with Hammer's first horror makeup artist Phil Leakey, the man who turned Chris Lee into the Frankenstein monster and helped disintegrate the actor as Dracula.

A story on bestselling author John Saul, who wrote such chillers as *Suffer the Children* and *Brainchild*.

An on-the-set report about *Underworld*, a subterranean mutant picture written by the up-and-coming Clive Barker, author of the acclaimed *Books of Blood* series.

Plus, more coverage of *The Re-Animator*, the gore sleeper of the year.

ON SALE: DECEMBER 5

Library

(Continued from page 61)

signer ice cream store, remember—it's progress. It's good. Look at how much happier the Indians were, once we convinced them to stop hanging around that smelly old prairie and live on a nice reservation.

Besides, the Ultrachild Project is a lock. What could go wrong with a smart plan thought up by the smart people behind the scenes at the Fairchild Academy?

Plenty.

What happens if somebody gets wise to Ultrachild, somebody who maybe isn't so thrilled with the idea of human brains being turned into computer software. Maybe this somebody could decipher the sophisticated codes used to transmit signals to the student "receivers," and begin to punch in a few instructions of his own. The puppets might begin to dance to a different tune—one that calls for sexual perversion, mayhem and murder, instead of straight A's and a good-conduct medal. That would throw a real wrench into the smooth-running machinery of the Fairchild Academy. And it does.

Day Care is a fast-moving, suspenseful chiller, but it is also a rather scathing indictment of certain modern values. Our society has always had a dark side to its technological triumphs. One of the cornerstones of America's prosperity is our ingenuity. We invent great stuff. Always have. Then, no matter how benign the invention, we find a way to beat someone over the head with it; usually ourselves. We're so enamored of our ability to create tools that are supposed to make life easier that we lose sight of their fundamental purpose. The people become secondary to the gizmo. Most of the time, it's because someone is trying to line his pockets with cash by exploiting the gizmo. This is what the hi-tech, yuppie lifestyle is predicated on, and John Russo skewers it beautifully.

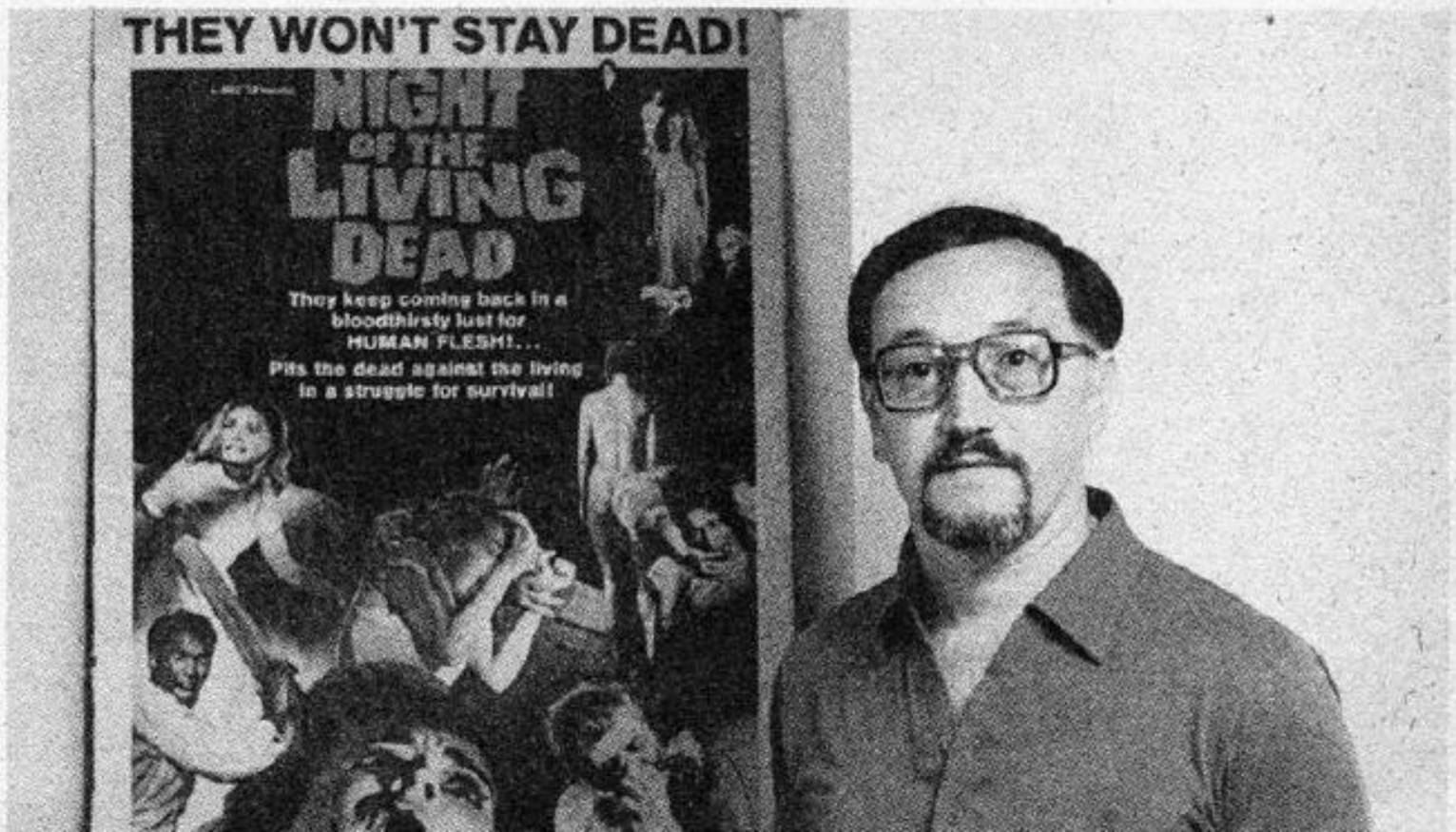
Computers are the ultimate invention run amok. Instead of making the computer our servant, we are rapidly becoming the servants of the computer. Computer-worship is the most insidious cult of our time. Computer cultists are more devoted than the followers of any TV evangelist. And just as sanctimonious. Computers are the wave of the future, and we're riding the wave! Computers can do everything for you—you're an idiot if you bother to do anything for yourself!

Think I'm being harsh? Go into a store or an office where everything's computerized. Hubba-hubba. Pull the plug on somebody's computer terminal, and then ask them the simplest question you can think of. Watch their faces go as blank as the screen they're staring at. "My computer is down!" Your brain is down, ace.

So the idea behind *Day Care* is not very far-fetched after all. Computerized children is an idea with a lot of appeal. The kids would be trouble-free and user-friendly. If they start acting up, you can program them to go clean the garage. Or varnish the floors—with a toothbrush. Something constructive to keep them occupied for a few weeks. Come to think of it, my father would *love* the Ultrachild Project. I better eat my copy of *Day Care* before he gets his hands on it.

Of course, computerized people would be de-humanized. That's a state that John Russo would no doubt be something of an authority on, having co-authored *Night of the Living Dead* (zombies), and last year's fine novel *The Awakening* (a vampire). Russo is a perceptive chap, and he spins a darn fine horror yarn. *Day Care* is not reactionary polemic; it's a chiller with a point. Those of you who think computers are the greatest thing since frozen waffles needn't bombard John Russo (or me) with hate mail. The real problem is not controlling the technology, but controlling the people who control the technology. We need someone in charge who's stable, level-headed, firm, yet wise. I wonder what Idi Amin's up to these days?

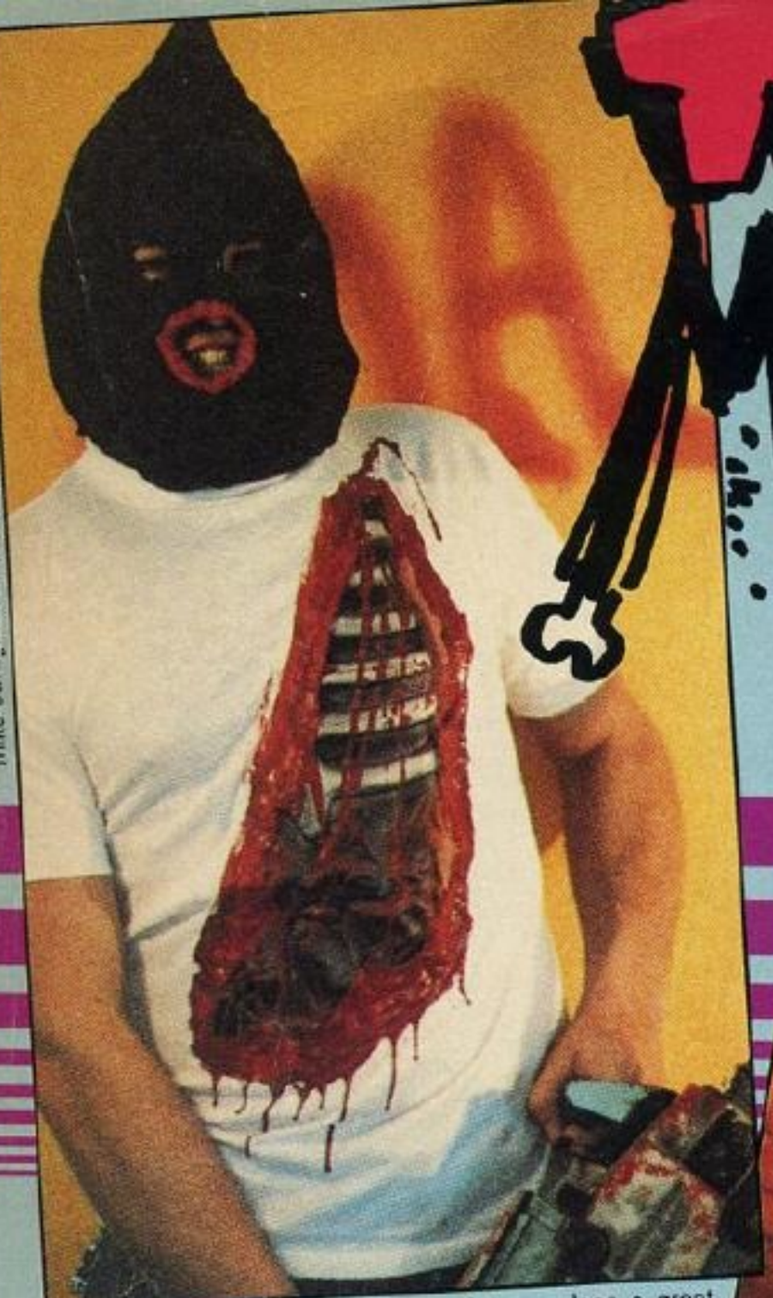
Author John Russo.



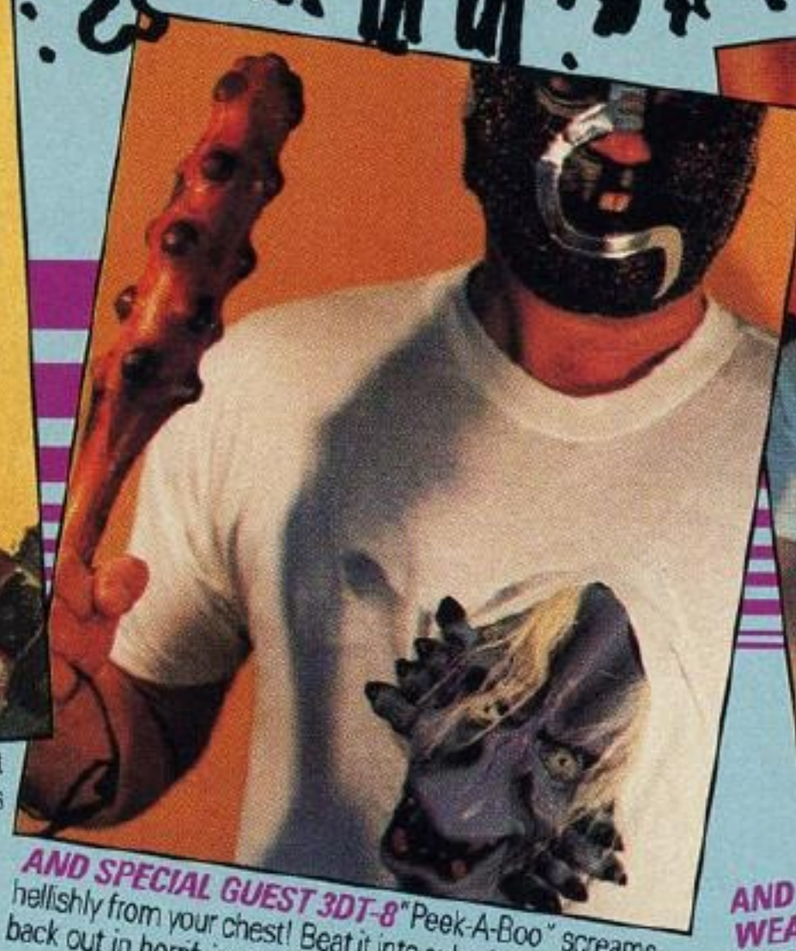
TEXAS T-SHIRT MASSACRE

It's the REVENGE of the 3DTs! Each monstrosity is a hand cast and individually painted masterpiece! Buy or DIE!

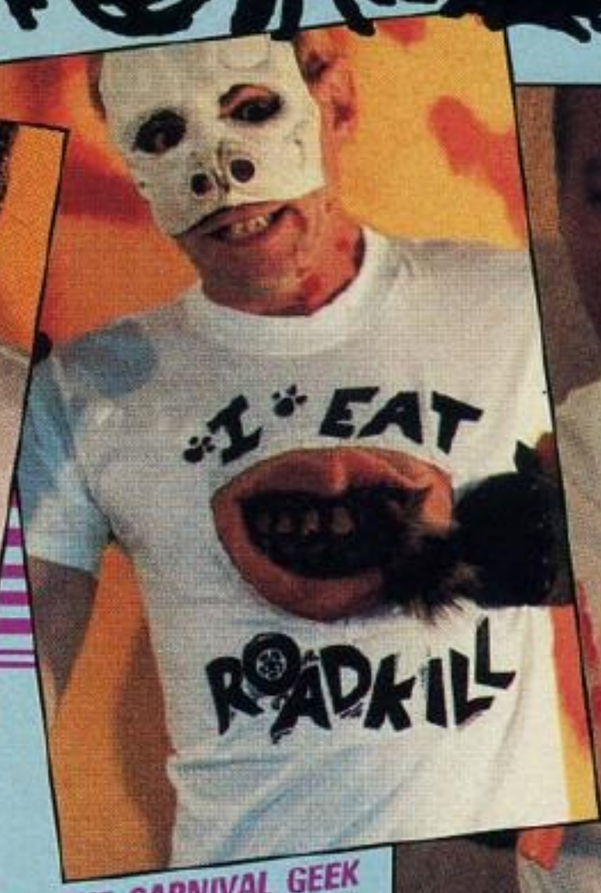
Mike Savage courtesy of Mau Mau 55. All others courtesy Beat Dudes.



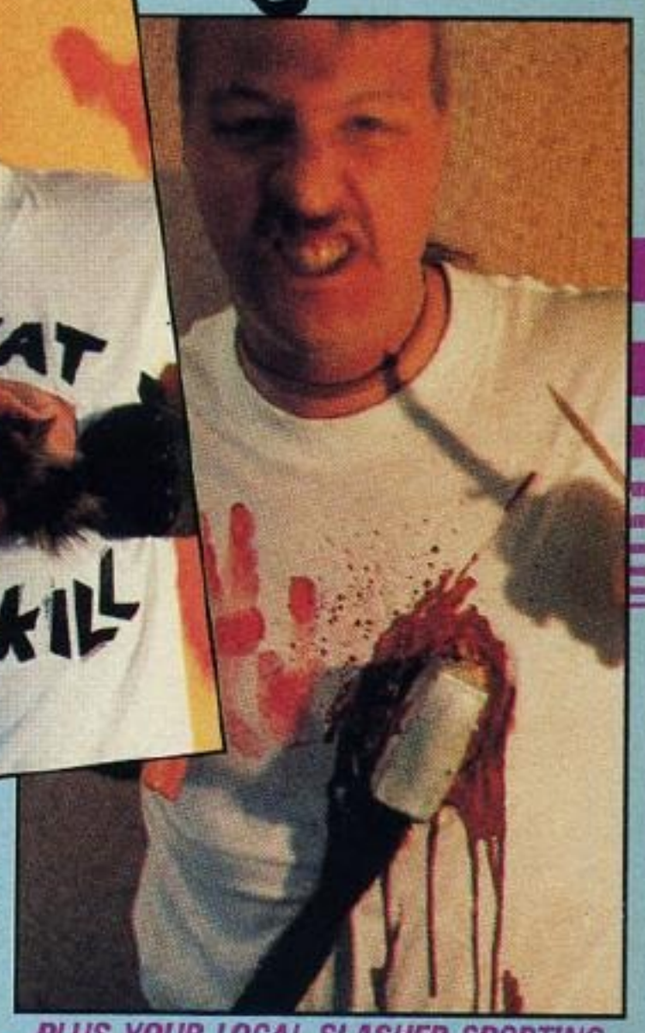
STARRING 3DT-5 "Very Gutsy"...the guy does a great leatherface imitation! Protruding ribs and purple guts make this shirt a MUST for all lovers of chainsaw mayhem!



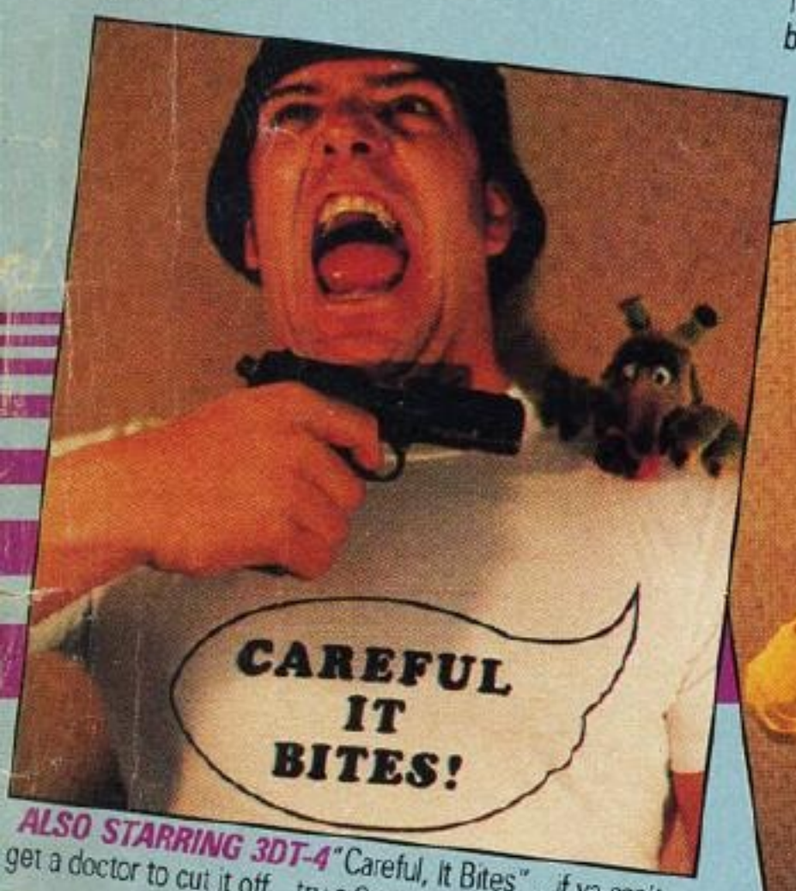
AND SPECIAL GUEST 3DT-8 "Peek-A-Boo" screams hellishly from your chest! Beat it into submission...it pops back out in horrifying 3-D!



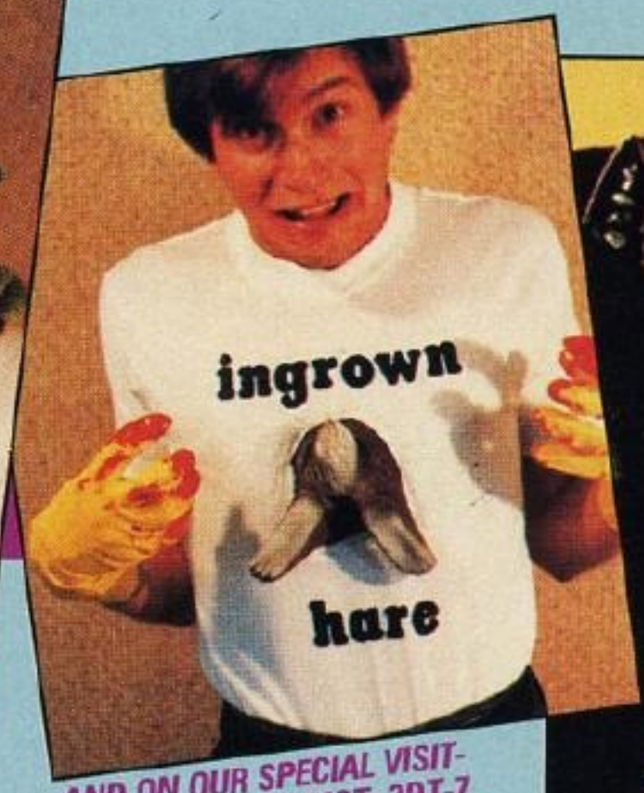
AND THE CARNIVAL GEEK WEARING 3DT-2 "Roadkill" looks like he just got done munching down on some flat-cats! Don't forget to blow-dry the tail!



PLUS YOUR LOCAL SLASHER SPORTING 3DT-3 "Lizzy Borden" sez: Axe me no questions and I'll show you NO MERCY!

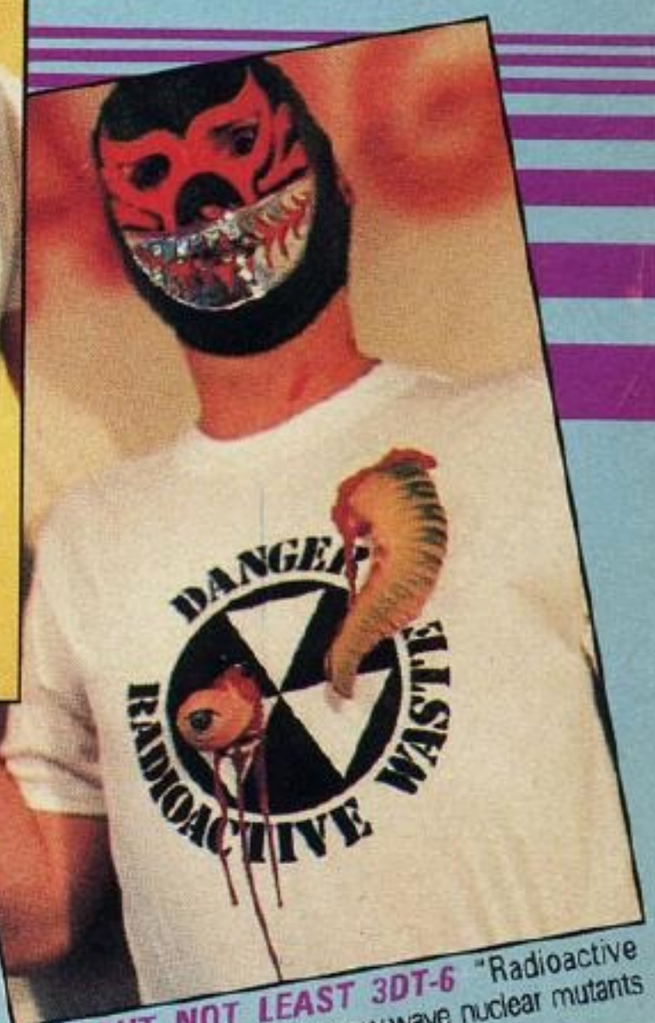


ALSO STARRING 3DT-4 "Careful, It Bites"...if ya can't get a doctor to cut it off...try a 9mm automatic!



AND ON OUR SPECIAL VISITING PROCTOLOGIST 3DT-7 "Ingrown Hare"...just what DO you do when you're up to your you-know-what in bunnies?

DON'T FORGET OUR MAD MAX LOOK-ALIKE 3DT-1 "Truckin'"...this is one road warrior who looks like he's seen the business end of a Mack truck!



LAST BUT NOT LEAST 3DT-6 "Radioactive Waste"...perfect for all you new-wave nuclear mutants from the future!

©85 DISTORTIONS UNLIMITED, INC.

Only

$24.95 ea.

plus $3.00 postage & handling ea.

UNBELIEVABLE! I've never seen anything like this! I've got to own the following 3DTs! Send 'em quick or I'll visit your factory with a flame thrower!

Quantity: S/M/L/XL (Adult)

_____ 3DT-1 "Truckin'" Size: _____
_____ 3DT-2 "Roadkill" Size: _____
_____ 3DT-3 "Lizzy Borden" Size: _____
_____ 3DT-4 "Careful, It Bites" Size: _____
_____ 3DT-5 "Very Gutsy" Size: _____
_____ 3DT-6 "Radioactive Waste" Size: _____
_____ 3DT-7 "Ingrown Hare" Size: _____
_____ 3DT-8 "Peek-A-Boo" Size: _____

ORDER FORM

Send To:

STARLOG PRESS 475 Park Ave. South, N.Y., N.Y. 10016

Name _____

Address _____

_____

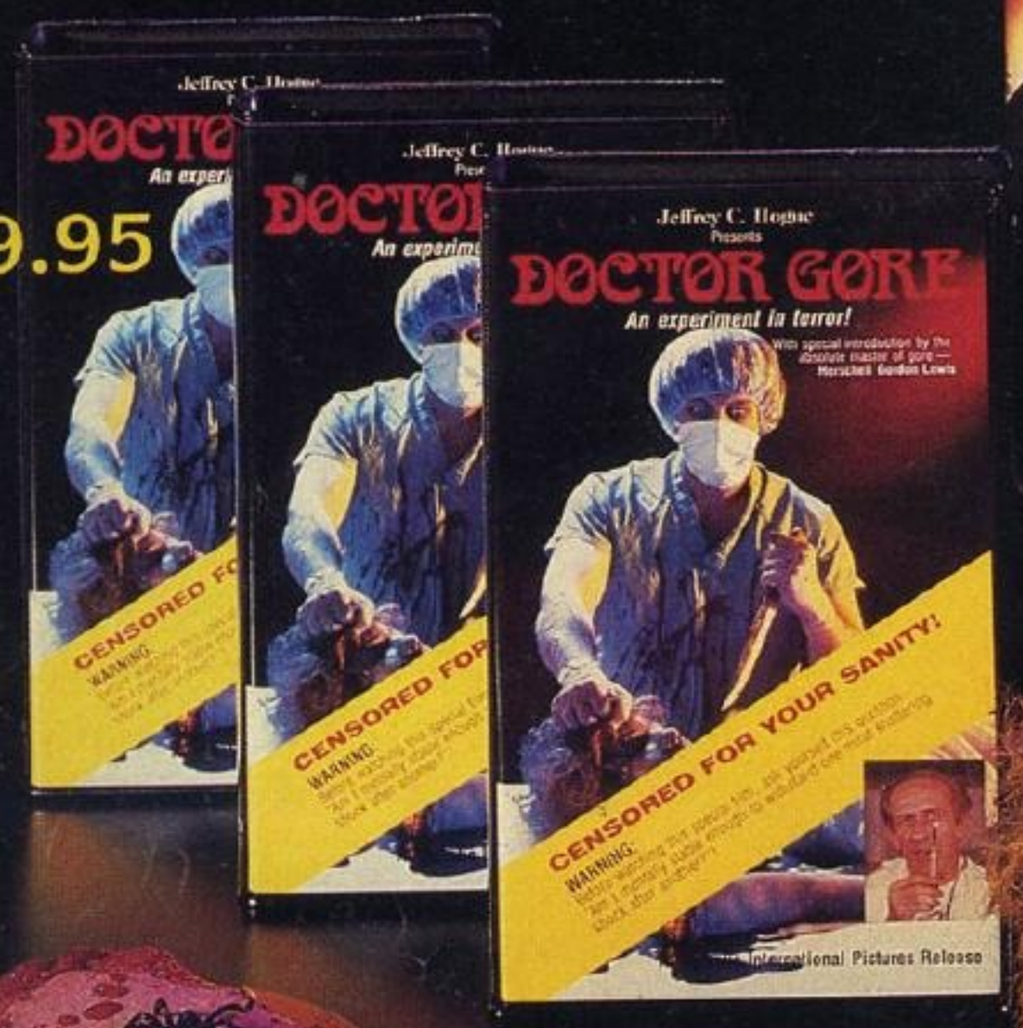
Zip Code _____

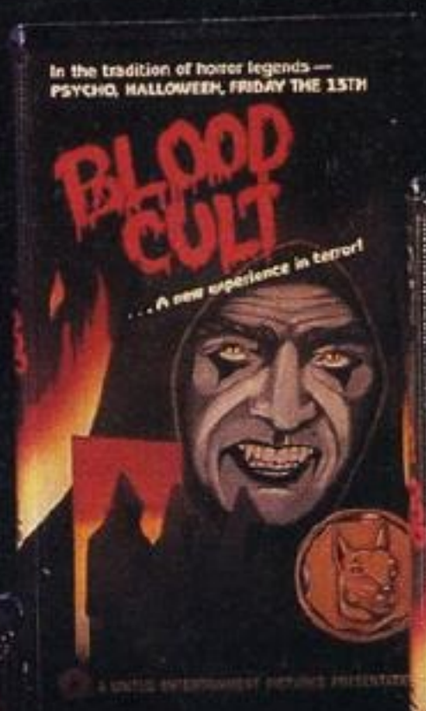
NYS residents add sales tax. Please allow 4-6 weeks for delivery. Only U.S., Australian & New Zealand funds acceptable. Price includes only T-Shirt as shown.

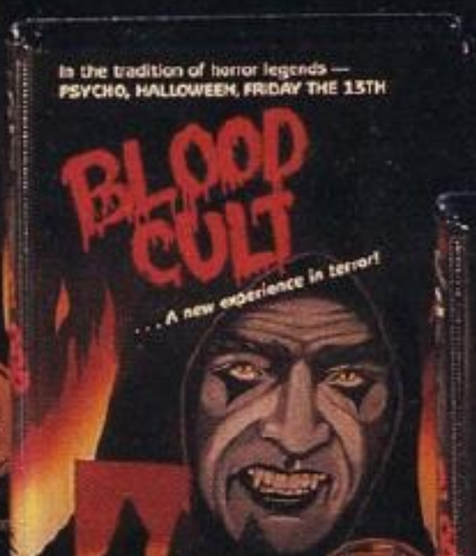
Don't lose your head this Halloween ....let UNITED give you a helping hand.

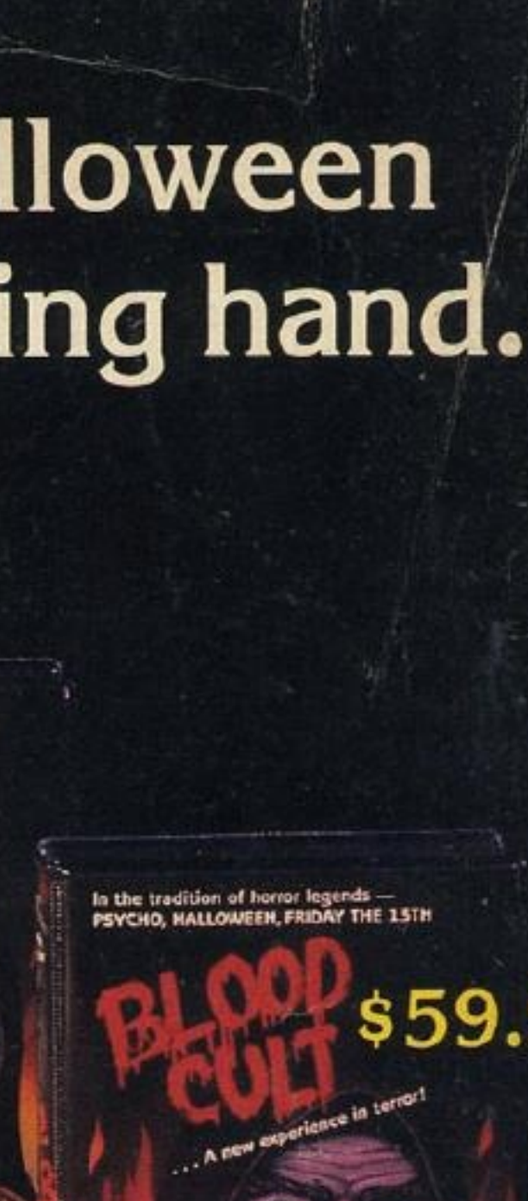
Treat yourself to this terror-ific twosome!

$49.95









$59.95

UNITED is making a special offer to all you "Fango" readers. Buy this "terrible" twosome NOW for only $99.95. You'll save 10 bucks and we'll ship and handle free!

DON'T MISS THESE COLLECTABLES:
BLOOD CULT — The first made-for-home-video movie that has been compared to "Friday the 13th".
DOCTOR GORE — The lost classic by J.G. "Pat" Patterson with a special introduction from the Master Of Gore, Herschell Gordon Lewis.

TO ORDER CALL TOLL FREE 1-800-331-4077 (in Oklahoma call 1-918-622-6460)
Visa, MasterCard, American Express accepted, or send personal check or money order to:

UNITED ENTERTAINMENT
6535 East Skelly Drive
Tulsa, OK 74145

For complete catalog and DEVILS, DEMONS AND MONSTERS Brochure send $1.00 with your request to above address